

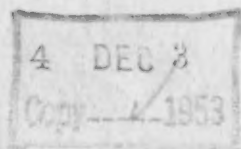
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Quarterly Journal



OF CURRENT ACQUISITIONS

VOLUME 11 • NOVEMBER 1953 • NUMBER 1



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The Library of Congress QUARTERLY JOURNAL OF CURRENT ACQUISITIONS

Volume 11

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The Papers of Charles Evans Hughes

PAPERS of prominent Americans in the Manuscripts Division of the Library of Congress have for many years provided scholars with basic raw materials for the writing of history and biography. The papers of Charles Evans Hughes, the receipt of which was announced in the May 1953 issue of the *Quarterly Journal*, are no exception. During his career Hughes was educator, lawyer, statesman, diplomat, and judge, and there were times when he was all these things at once, and a human being of extraordinary warmth. His papers reflect, to a greater or lesser degree, practically every aspect of a long and illustrious career.

Born in Glens Falls, N. Y., in 1862, the only child of a Baptist minister, Hughes grew up in an atmosphere of strict discipline, religious zeal, intellectual activity, and deep family devotion. He received his early education at home, learning to read at the age of three and a half, and taking his turn, by the time he was five, at reading aloud verses from the New Testament during family prayers. Both parents took an active part in his education. From his father he learned Latin and Greek, from his mother French, German, and mathematics; and from both parents he inherited a thirst for knowledge in history, in science, and in the classics. The thoroughness of his early training is evidenced by his later record. In 1873 he graduated from grammar school with an average of 4.96 out of a possible 5.00. Five years later, at the close of his sophomore year in college, his average was 4.71, in spite of a serious ill-

ness that greatly hampered his studies. And by 1884, his grades having returned to "normal," he passed the New York bar examination with a mark of 99%!¹

College work began for young Hughes at the age of 14, when he entered Madison College (now Colgate University). Two years later, seeking the advantages of a larger institution, he transferred to Brown University, and after his graduation in 1881, at the age of 19, he found employment as a teacher in the Delaware Academy in Delhi, N. Y.—a position he almost missed winning because of his youthful appearance.

It was at Delhi that Hughes began his study of law, in the offices of Judge William M. Gleason. The following year he entered the Columbia Law School, where he studied under Prof. Theodore W. Dwight. He supplemented his classes there with countless hours in the library, digesting each law case that caught his attention; and during his "spare" time he participated in the activities of the Law Club and the legal fraternity (Phi Delta Phi), both of which regularly held moot courts and quizzes. At his graduation, in 1884, Hughes received the greatest honor then being given, a prize fellowship under the terms of which he remained as a tutor at the law school for 3 years, conducting law quizzes 2 evenings each week. He passed the New York bar examination shortly after graduation and

¹ Beerits Memorandum, "Ancestry and Early Life," p. 16. Charles Evans Hughes papers, Library of Congress.

entered the law offices of Chamberlain, Carter, and Hornblower. By January 1888 the firm had become Carter, Hughes & Cravath.

On December 5, 1888, Hughes married Antoinette Carter, the daughter of his senior partner. It was not a case of marrying "the chief's daughter" as a shortcut to success, for during the following 2 years he worked night and day without thought of vacation. He was, then and later, a perfectionist, and he drove himself unmercifully, so that during the years that followed he was several times on the verge of breakdown from unremitting labor beyond his physical endurance. His acceptance of a professorship of law at Cornell was in a sense a temporary escape from the pressure of his practice, and he spent two of the most peaceful years of his life at Ithaca, lecturing on law. The pleasant atmosphere of the campus, which was ideal for his growing family, soon restored his health, and by 1893 he again felt himself equal to the exacting demands of a New York law office. But it soon became apparent that his nervous energy and irresistible determination to succeed would make periods of complete relaxation from time to time an absolute necessity. The choice of an Alpine vacation in 1894 was his salvation. It not only brought him recovery from overwork but gave him a passion for mountain climbing which periodically lured him away from his practice before the daily pressure became too much. Year after year he found renewed vigor in his mountain trips.

Nationwide recognition first came to Hughes in 1905 when he was appointed counsel to the Stevens Gas Commission to investigate the gas and electricity monopoly in New York. His exposé of financial trickery, criminal practices, and ruthless profiteering won him public gratitude and national recognition. At first he considered himself unqualified to head the work because of his ignorance of the gas business,

but in the course of the investigation he so grasped the essentials of the matter that he came to be regarded as an expert in the field. By 1906 all the bills which he had helped to draft had been passed by the Legislature. The State Commission of Gas and Electricity, created as a result of his recommendations, later saved the city of New York an estimated \$780,000 annually on light bills alone.²

Following the gas investigation came a public demand for a similar probe of the insurance companies operating in New York, and Hughes was named to head it. The results were much the same. Evidence of wholesale looting, dishonest bookkeeping, graft, and bribery on a tremendous scale was dragged from witness after witness. Great reputations were shattered; the press had a field day; and Hughes won new acclaim from the public. As in the earlier investigation, he concluded his comprehensive report with recommendations for legislation to cure the evils he had exposed, and the laws he advocated were soon on the statute books.

The remainder of Hughes' outstanding record is well known: Governor of New York for two terms (1907-10), Associate Justice of the Supreme Court (1910-16), Republican nominee for President (1916), Secretary of State (1921-25), Member of the Permanent Court of Arbitration at The Hague (1926-30), Judge of the Permanent Court of International Justice at Geneva (1928-30), and Chief Justice of the United States (1930-41).

While all the highlights of this remarkable career are illuminated in the Charles Evans Hughes papers, the amount of correspondence in different periods varies greatly, and the arrangement of the material—perhaps for this reason—is somewhat complicated.

² Merlo J. Pusey, *Charles Evans Hughes*, Vol. I (New York, 1951), p. 139.

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There are three correspondence series. The first, numbering about 3,000 pieces, includes the whole span of Hughes' life, and more. Beginning with a few of his father's letters, dating as far back as 1855, it concludes with letters of condolence to the family, following the death of the retired Chief Justice in 1948. Hughes' correspondence with his family when he first left home to go to college is included,³ as well as correspondence during the New York investigations and his service as Governor of New York, during his candidacy for President in 1916, and so on. The second and third series—some 45,000 pieces in all—cover Hughes' term as Secretary of State and his distinguished service as Chief Justice. Much of the material is of a routine nature, though the letters on controversial Supreme Court decisions—the NRA, the AAA, the Scottsboro Case, the Judiciary Reform Bill of 1937—are in themselves revealing of the extent to which such matters interest the public.

In the subject file, which, again, includes the entire span of Hughes' life, are found such materials as birth and marriage certificates, biographical data of various kinds, testimonials, memoranda, legal papers, press releases and newspaper clippings; and in the address file are the usual drafts, revisions, clear copies, and printed releases. A scrapbook series of 41 volumes is devoted mainly to the gas and insurance investigations and to his terms as Governor of New York.

Charles Evans Hughes, more than most well-known figures, is remembered for many diverse public services. By some he is associated almost wholly with the Supreme Court. To New Yorkers whose memories are long he is recalled as one of the State's outstanding governors. The

specialist in diplomatic history will no doubt associate him with the Washington Naval Conference or other highlights of his years as Secretary of State; and those interested in the Woodrow Wilson administration will remember him as the Republican candidate in the presidential election of 1916. The research student delving into the Hughes papers will find documentary evidence on all these phases of his career. But a thorough examination of the papers may result not so much in a re-evaluation of the history-making events of his life as in a clearer understanding of the man himself. The reader who approaches the papers for the first time will be struck at once by the sparsity of letters written by Hughes himself. Nowhere will there be found any series of correspondence such as that between Henry Cabot Lodge and Theodore Roosevelt, or between Frederick Pollock and Oliver Wendell Holmes. Hughes, in fact, seldom initiated an exchange of letters; and his replies were limited more often than not to a bare minimum of words. This is true of his official correspondence and even of his exchanges with friends.

Practically all the correspondence in the papers before 1906 was with his family. The letters written depended of course upon the distance between them. The exchange of letters began when he left home (for the first time in 1876) to enter Madison College. He corresponded with his parents almost weekly until he graduated from Brown University in 1881, but there the letters end. During his term at Columbia, and the first years in the law office, he lived at home or nearby. Not until he accepted the professorship at Cornell and moved to Ithaca was there any further need of letters as a means of communication with his parents. His departure from Cornell led to an exchange of letters with the president of the university in 1893; and while on periodic summer trips to Europe he wrote regularly to his family.

³ The original letters are at Colgate University and Brown University; the Library has photostat copies.

After 1906 the letters increased, but even so, their number is far less than might be expected. As Governor he corresponded with Theodore Roosevelt, William Howard Taft, Elihu Root, and others, but here again it was not Hughes, ordinarily, who initiated the exchanges. There must undoubtedly have been a good deal of official correspondence in connection with the governorship, but most of it did not find its way into Hughes' personal files.⁴

As to his first term of service as a member of the Supreme Court, Merlo J. Pusey, author of the Pulitzer Prize biography, once remarked that when Hughes became a member of the Court, in 1910, he apparently attempted to dissociate himself from all outside influences and deliberately failed to maintain many of his previous contacts. His papers bear out Mr. Pusey's statement. Between the day he took the oath of office as Associate Justice of the Supreme Court, on October 10, 1910, until June 10, 1916, when he resigned to accept the Republican nomination for President, there remain in his files only 18 letters received. Of these 6 were from his old acquaintances, Root and Taft; and 2 were from Woodrow Wilson.

The correspondence of the campaign of 1916 throws considerable light on this much-discussed episode in our political history. The "Hotel Virginia Incident,"⁵ the California election returns, and a host of other topics are discussed; some of the letters, in a reminiscent vein, are as late as 1945. But, here again, most of the letters

on the campaign were written to Hughes, not by him. Taft, Roosevelt, Frank H. Hitchcock, George Wickersham, Hiram Johnson, and others of prominence were among his correspondents; and while the number of letters is smaller than one might hope to find, practically all are pertinent to the issues of the campaign.

For two of the vital periods in Hughes' life, his years as Secretary of State and as Chief Justice, the problem confronting the investigator is likely to be not a lack of material but rather an excess of it. Like many public figures, Hughes was plagued with letters from persons in every walk of life and with every kind of axe to grind. One correspondent begged him to locate her ancestors in Wales; a postal carrier asked for a transfer to a job less tiring on the feet; Hughes was urged to trace and prove ownership of 300 acres of land on Manhattan Island purchased by an ancestor "about the year 1600"; and it was explained to him, in all seriousness, that World War I was plotted by defeated rebels of the Civil War! Nevertheless a research student willing to burrow will find relevant and absorbing material for the 1921-25 period. And, buried among the hundreds of Hughes' terse replies, there will occasionally be found letters of unusual length from Hughes himself. These were usually written when he wanted to make his position clear beyond the possibility of any future misinterpretation. When, for example, the *New York World* spoke editorially of Hughes' defense of Newberry in the famous election case and Hughes' comment thereon, Hughes wrote a 5-page letter to the *World*, clarifying his position. When its response failed to satisfy him, another letter, this time 7 pages long, was dispatched to the editorial offices. It is typical of his distaste for these long exchanges that he ended his second letter with the postscript, "I do not ask or expect you to answer this letter, but merely to consider it."

⁴ It is known that in 1934 Hughes went over all his correspondence as Secretary of State and returned to the State Department everything he considered to be of an official nature. The same thing may well have occurred when he left Albany.

⁵ Hiram Johnson's account of this incident may be found in his letters (Nov. 20 and 25, 1916) to Theodore Roosevelt shortly after the election. Theodore Roosevelt papers, Library of Congress.

Although Hughes personally and scrupulously returned to the Department of State all material he considered "official," there still remain among his papers a number of letters that supply information not found in the Department's archives or in published statements and correspondence on foreign policy. There is, for example, a 17-page letter to George Wickersham (March 28, 1923) on the statement made by the "Thirty-One" (October 14, 1920) relating to Article X of the Treaty of Peace. Speaking of misinterpretation of the statement, Hughes wrote:

It is idle to attempt, as some do attempt, to make more of the statement than it really was. It was essentially an expression of conviction and purpose. I presume that the signers did not entertain the idea, certainly I did not, that they would be officially connected with the incoming Administration if Mr. Harding were elected. And everyone of them, being men acquainted with our institutions, knew perfectly well that the desired result could be achieved only through a treaty and that this would require the assent of the Senate by a two-thirds vote. No one of them, I am sure, intended to assert a control which was not possessed or to promise the impossible. In saying this I do not seek to detract from the force of the expression of conviction on the part of the signers, but I do wish to object to the assumption that the signers took the position of guarantors. That, of course, would have been an absurdity.

And a dozen or more extremely interesting "personal and confidential" letters from Alanson B. Houghton, United States Ambassador to Germany, were retained. Written in 1922 and 1923, they give a firsthand account of conditions in Germany immediately after World War I. The economic situation is discussed, and the fluctuation of currency values, as well as the alarming activities of the "Bolsheviks" who were smuggling small arms and even cannon into Germany from Russia.

Though Hughes seldom used personal letters as a means of expressing "unsolicited views," there were exceptions. Wit-

ness the following, to Jules Jusserand, on March 11, 1927:

It seems but a day or so ago when I received your Christmas card and the book containing your delightful address on the writing of history,—the weeks have slipped away so rapidly. But, although I fill this letter with excuses, I must try to make it clear to you that my delay means simply that I have waited in vain for the moment of leisure in which I could write appropriately to a dear friend.

Although I am no longer even under the illusion of making history, I have been busier and more anxious in my smaller world than when the fate of "American imperialism" was in my hands. . . .

History would never fail of students if you could write it, for you are master of the art of making everything you touch vivid and interesting. But, I confess, I despair of history. And this is because the material is increasing at such a rate that it is becoming unmanageable. The dry-as-dust writers will have no readers and I am afraid that only the impressionists will have attention. When I reflect that rarely is anything, of which I have personal knowledge, accurately portrayed in current writings and that the historians of the future are likely to depend upon newspaper and magazine articles for much of their information or must undertake the task of mastering the impossible accumulations of "original documents", I do not put my trust in history. Even if master minds could grasp all the available data, I suppose they would disagree and the readers would be more hopelessly confused than ever.

Few letters of any great length written by Hughes after his appointment as Chief Justice of the Supreme Court remain in his papers. As he had done in the years when he was Associate Justice, he appears to have cut himself off from such contacts as might in his mind prevent complete independence in the exercise of his duties. Aside from periodic exchanges of notes with other Justices and anniversary greetings to his family, Hughes seems to have limited his writing for the most part to necessary Court decisions.

On the other hand, there are in his papers a large number of letters addressed to Hughes as Chief Justice. Other Chief

Justices may or may not have encountered the same thing; in Hughes' case there were many letters from persons inspired by a single thought: that the source of all justice lay in Charles Evans Hughes. Literally thousands of men and women wrote him, each begging or "demanding" that he take cognizance of a particular case because "justice" had allegedly not been done by local officials. As this situation developed, stereotype replies were prepared, which were sent out by Hughes' secretary, Wendell W. Mischler:

Your letter of -----, addressed to the Chief Justice, has been received.

In view of his judicial position, he cannot undertake to give advice on legal questions.

or:

In view of his judicial position, he is not at liberty to express opinions upon such questions as you present, save as they are regularly brought before the Supreme Court.

or:

He has no authority in the matter to which you refer.

One such reply was usually enough to convince the inquirer that the Chief Justice could not supply the answer to his problem. But once a persistent citizen, upon receiving an answer from Mischler, was highly insulted and wrote to Hughes at his home address, enclosing the legal papers which Mischler had returned to him. To make sure the matter would come to Hughes' notice, he insured his letter for \$1,000 and enclosed a dollar bill to provide "intrinsic value." When the legal papers and the dollar bill were returned, he refused to accept the envelope from the postman, and the whole thing went back to Hughes. The letter and enclosures (including the bill) remain in Hughes' papers today.

Occasionally the Chief Justice received a letter which he was moved to answer

himself. One came from a 15-year-old Texas boy whose interest in public life led him to ask whether he ought first to become a lawyer before turning to politics. Hughes wrote in reply:

Not knowing your aptitudes, I cannot undertake to give you advice. I may say, however, that the best preparation for public office is to be a good citizen, with adequate training for a useful vocation so as not to be dependent on political rewards, with close attention to public affairs and with fidelity in the discharge of every duty, public or private. It is that sort of good citizen who makes a good public officer, if opportunity comes his way, and if it does not, he will find abundant satisfactions in other service to the community.

Aware that he would eventually be of interest to biographers, Hughes supervised the preparation by Henry C. Beerits during 1933 and 1934 of a series of detailed memoranda on outstanding periods and events in his life. Following his retirement in 1941, moreover, he undertook the preparation of an extensive manuscript of some 400 pages which he called "Biographical Notes." The "Notes," which cover most of his life, are written in the first person. The memoranda are in the third person, are extensively documented both from the Hughes papers and from outside sources, and are supplemented, for the State Department period, by more than 50 interviews with diplomatic representatives of foreign nations. Such gulfs as exist in the papers are bridged to a considerable extent by these two groups of interesting biographical memoranda.

The papers of Charles Evans Hughes are a testament to an eminent American, whose integrity and modesty are reflected in his simple statement:

"I leave the appraisal . . . to others."

THOMAS T. THALKEN
Manuscripts Division

Microfilmed Archives of the Japanese Ministry of Foreign Affairs

IN THE years since the Second World War, much thought and effort has been devoted to making available in the United States basic source material for the study of other nations. The forthcoming publication by the Library of *Checklist of Archives in the Japanese Ministry of Foreign Affairs 1867-1945, Microfilmed for the Library of Congress, 1949-1951* will mark the completion of one important project in this undertaking. It is expected that the *Checklist*, which has been compiled by Cecil H. Uychara and several other persons working under the writer's direction, will be issued before the end of the year.

Almost exactly 5 years ago—on October 20, 1948—the Librarian of Congress wrote to the Secretary of State recommending that microfilm copies of important documents in the Japanese Ministry of Foreign Affairs be secured for the benefit of future studies in the United States. The Librarian also offered to transfer to the Department a sum of \$30,000 for salaries and other expenses, and to make available to the project the use of three portable microfilm cameras.¹

¹ A second transfer of funds, for the second year of operation, plus expenses incurred in compiling the *Checklist*, brought the total investment to approximately \$60,000. This sum was drawn not from appropriated funds, but from the revolving fund of the Library of Congress Photoduplication Service. It is hoped that over a period of years the Photoduplication Service will gradually recover its investment through the sale of positive reproductions of the films. Positive films are now available upon orders addressed to the Photoduplication Service, Library of Con-

The Department of State signified its acceptance of the proposal, but specified that all film secured under the project should be deposited in the Department's custody until it was "declassified." The Library accepted these conditions. Mr. Glenn W. Shaw, who had lived in Japan for many years as a teacher and journalist, who had translated into English a considerable number of modern Japanese works of fiction and drama, and who, during the later years of the war, supervised Japanese-language training for the United States Navy, was chosen to direct the filming in Japan. On March 26, 1949, Mr. Shaw arrived in Tokyo to begin work. During the first year of the project Dr. Thomas Smith, of Stanford University, assisted Mr. Shaw in selecting material; during the second year Dr. John Oliver, of Duke University, served in a similar capacity. Working quarters, and the assistance of 10 Japanese microfilm technicians, were furnished by the Supreme Commander for

gress, Washington 25, D. C., at \$10.50 per reel. Since Library policy does not permit the use of negative film on reading machines lest it be scratched or otherwise damaged, and since the Library does not have funds to secure immediately a set of positive reproductions for the use of readers, it is not possible for persons visiting the Library to examine the films at the present time. The nature of their contents, however, can be ascertained from the *Checklist*, and current plans call for the purchase by the Library of a certain number of positive reels each year. In this way a service set will gradually become available for the use of readers. Fifty positive reels were made in 1952-53.

the Allied Powers, in Tokyo. The staff of the Ministry of Foreign Affairs was thoroughly cooperative throughout the work, and offered many kinds of assistance—including calling the attention of members of the project to valuable material of which they might otherwise have been unaware.

Mr. Shaw has described in graphic terms the state in which he and his assistants found the archives at the beginning of their work:

According to an estimate made by the Foreign Office in 1948, there were in the archives proper a total of 54,400 volumes, or folders, besides which there were scattered about the building all sorts of documents, books, and papers brought there for storage during and after the war years. The archives as we found them had already been depleted in four ways, as reported to me by the Foreign Office. 1. On January 8, 1942, a Foreign Office fire destroyed 447 volumes that happened to be in use outside the fireproof building. 2. On May 25 and 26, 1945, in the Tokyo holocaust caused by American bombings, and soon after in the deliberate burning of documents by Japanese officials in anticipation of an American invasion, 6,698 volumes were destroyed. 3. On February 9, 1946, 476 volumes were taken from the Nissan Building temporary Foreign Office and the archives building by Occupation forces for the Washington Document Center. 4. An unspecified number of documents was still out on loan to the International Prosecution Section through G2. The remaining 54,400 volumes we found stored in crowded high book stacks completely filling seven of the eight large rooms, two on each floor, of a long slim four-storied building of brick-faced concrete that stood alone amid the debris of the former Foreign Office buildings, which had been utterly destroyed in the bombings of May, 1945. One of the two rooms on the ground floor held the treaties in locked safes, and on the third floor a room at the back held one section of the archives. The stone steps at the entrance and the stone window sills had been flaked off badly by the intense heat and the brick facing had fallen away in places, but the building had stood intact around its unburned contents. The windows had, after repair, been broken by stone-throwing boys, and floors, shelves, and documents lay under a layer of black dust that had begun to accumulate in the war years when the needs of the Japanese army had so reduced the Foreign

Office staff that it had given up trying to keep its accumulating material properly indexed. All around the rooms, piled on shelves between the windows and heaped on the floor in corners, and out in the corridors, we found much unindexed material, some of it very valuable, brought there from various divisions and offices for safe storage.

The operation of this microfilming project resulted in 2,116 reels of negative film, containing over 2,000,000 exposures—the equivalent of 4,000 volumes of 500 pages each. Since most of the material filmed was archival in character, and was written on thin paper, each microfilm frame usually reproduces a single page. All of the film received was originally considered “classified” (i. e., only available for governmental use) by the Department of State, but it has been “declassified” in three stages, and it is now all available for reproduction.

One may ask why it was deemed necessary to microfilm these documents when the Japanese Ministry of Foreign Affairs is itself publishing its archives, under the title *Dai Nihon gaikō monjo*. One may point out further that the texts in this series are arranged in a very convenient manner (in general, the documents within each year appear in a single volume grouped by events, followed each year by a strictly chronological index), that helpful annotations are sometimes provided, and that a printed volume is always easier to use than a microfilm.

The answer to this query is twofold. The publication of *Dai Nihon gaikō monjo* was begun in 1936. The volumes published from that date to 1951 (the latest received) contain diplomatic documents from 1867 to 1889, a period of 23 years. Even if publication continues at this rate—an optimistic assumption, since the complexity of Japan's international relations and the volume of documents in which they are recorded increased greatly during and after the Sino-Japanese war of 1894-95—it is obvious that the generation of scholars and historians now active will in all

probability never have an opportunity to use in published form the documents of the last 25 or 30 years, during which Japanese policies and actions have been of prime concern not only to the United States but to the rest of the world as well. If we are going to study the formulation of these policies from the primary sources, we have no alternative to using microfilm reproductions.

Secondly, any edited series of diplomatic papers contains only a selection of the material available in the archives. This is certainly true of the series entitled *Foreign Relations of the United States*, which, though widely used by historians, contains only a small fraction of the material in the National Archives. It is true that the microfilm obtained under this project also represents a selection. No accurate statement on the proportion of the material selected for filming is available, but Mr. Shaw has estimated that it may be some 30 percent of the material in the archives of the Ministry. His instructions, and therefore his canons of selection, were very broad. He attempted to select those items which would best illuminate the rise of Japan in the diplomatic world of the twentieth century, and its unhappy course toward the war which eventually brought about its defeat. Since the documents he selected for microfilming are not necessarily those which the Japanese Ministry of Foreign Affairs will choose to publish in the *Dai Nihon gaikō monjo*, scholars of the future may ultimately find that the microfilms and the published volumes supplement one another quite effectively.

The bulk of this microfilm collection consists of selections made from among the documents listed in several catalogs compiled by the Ministry in 1947, which record the documents known to be in existence at that time. One of them, in nine volumes, entitled *Gaimushō genson kiroku mokuroku: Meiji-Taishō nendai*, lists in a

single classified sequence the surviving documents of the Meiji and Taishō periods (1867-1926). Another, a single large volume entitled *Gaimushō genson kiroku mokuroku: Shōwa nendai*, lists according to a somewhat more fully developed classification scheme the surviving documents of the Shōwa period (1926-). Mr. Shaw and his assistants made their selections not from the catalogs, but from the shelves of the Ministry's library. As the documents selected were filmed, however, he made notations in appropriate places throughout the catalogs. At the end of the project these annotated catalogs were forwarded to the Library of Congress, where they may now be consulted in the Japanese Section. By examining them it is possible for a reader to compare the titles of the documents selected for filming against those not filmed. Arrangements for supplementary filming of items on request have not been made. It is possible, however, that if readers find in these catalogs items which they wish to use but which were not included in the filming project, some arrangement may be devised to get such films for their use.

The subject matter of these archives covers virtually the entire field of Japanese diplomacy. Their contents will become known in detail only as scholars explore them in pursuing their various fields of interest. It is not premature, however, to point out that they contain substantial collections of hitherto unavailable material on United States-Japanese relations; Korean problems; Sino-Japanese relations; internal political conditions in China; the Russian revolution; the Siberian expedition; loans to China; railway development in China, especially in Manchuria; the Paris Peace Conference; the Washington Conference; Russo-Japanese relations (including the recognition of the Soviet Government by Japan); Chinese trade and customs; boycotts of Japanese goods; fishing

rights; Japanese immigration into other countries; anti-Japanese movements; problems relating to Shantung; the occupation of Manchuria; the campaigns against China; the development of Communist activities in China; the "Greater East Asia War"; and many other matters.

The various series which these archives and related material comprise are explained in some detail in the introduction to the *Checklist*. These details need not be repeated here, but three sizable collections in addition to the archives proper ought to be mentioned.

The series of 185 reels termed "Special Studies" contains for the most part confidential studies of diplomatic problems made by various branches of the Ministry for staff use. These are, of course, secondary studies; but they are very useful, for they not only show how policy was developed, but they also organize material from a wide range of sources into a coherent pattern. Though one must bear their limitations in mind, they should prove very helpful in enabling scholars to use the primary sources more effectively. They also contain a great deal of material that does not exist in purely archival form.

Another series, of 94 reels, contains reproductions of Japanese material assembled for use in the International Military Tribunal, Far East. The microfilming teams secured access to this file of documentary evidence from the International Prosecution Section, SCAP, and filmed the items which it believed would be of value to future historians. Many of these items are accompanied by English abstracts, or, in some cases, translations into English. Documents in this series which are of special interest are an English translation of the diary of Marquis Kido Kōichi (Lord Keeper of the Privy Seal), a translation of the memoirs of Prince Fumimaro KONOYE, and a series of some 9,000 pages of confidential documents dealing with negotia-

tions between the United States and Japan in 1941.

Also meriting special mention is a chronological series of telegrams sent and received by the Ministry. With only a few interruptions they cover the period 1873-1917. Limitations of funds and time made it impossible to analyze these telegrams and to list them individually in the *Checklist*. They are therefore simply listed by year.

In 1950 the Library discovered among its uncataloged material some 35 folders of documents taken from the Ministry of Foreign Affairs' library. These were returned to Japan, and some of them were included in the microfilm project. Some 2 years later, while the *Checklist* was being compiled, an effort was made to locate all other documents of this type that had been brought to the United States. Their importance is attested by the fact that representatives of the Occupation had specially selected them to be brought to the United States for study. Plans were made to microfilm them prior to their being returned to Japan. Arrangements are now being made for the negative microfilm reproductions of these documents to be transferred to the Library of Congress. Since they are in nature identical with the archives listed in the *Checklist*, they will constitute a supplement to the project. It is expected that a list of these supplementary documents, which may fill as many as 100 reels of microfilm, will be compiled and published within the next year.

Almost any large-scale microfilming project of the type described in this article represents a compromise between what those engaged on it would like to have done and what the funds, personnel, and time at their command enabled them to do. The present microfilming project and the subsequent *Checklist* are no exceptions. Within these limitations, however, those concerned with the matter believe that they have done what they could. Mr. Shaw,

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who directed the project in Tokyo during its entire period of operation, and who is probably in a better position to evaluate the results than anyone else, offered the following observations in his final report:

This whole project proved satisfying to a high degree to those of us who carried it out in Tokyo. Whereas it appeared from Washington

as if we might find slender pickings in many areas of our subject, experience in Tokyo soon taught us that you could find almost anything somewhere if you kept looking for it. We felt in the end that we had secured a very good coverage of the diplomatic history of modern Japan.

EDWIN G. BEAL
Orientalia Division

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Annual Reports on Acquisitions

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WITH the gradual return of musical publications to a pre-war status both in quantity and quality, the annual acquisitions of the Music Division continue to climb statistically. The figure of more than 50,000 items received during fiscal year 1953 tops that of any year in the last decade. Because of the present restrictions on the purchase of early materials, however, most of these are current publications, and the statistical discussion of them best fits into the *Annual Report of the Librarian of Congress*. Here, where the talk is more properly of the rare and the valuable, we would be faced with a serious shortage of things to write about were it not for the many friends of the Library of Congress who have continued with their gifts and benefactions to demonstrate the value of friends in times of need. Indeed, although the varied lists of early books, librettos, and music imprints of some of the earlier reports are sadly lacking, in some respects this past year has brought forth more striking gifts than in any year of recent memory.

It would not be very hard to make a convincing case for considering John Philip Sousa and George Gershwin America's two most famous musicians. Probably no one would be tempted to describe the music of either man as "deep" or "thought-provoking," but there is no particular reason for supposing that those characteristics are the only essentials of good music. In sheer vitality and verve, their melodies and rhythms need be rated below no contemporary composer's. Certainly, these qualities have carried their music to farther

spots on the globe than that of any other composer of the United States, and since foreign acclamation involves no chauvinism, it may well be the ultimate test.

At any rate, the families of both George Gershwin and John Philip Sousa have chosen during the past year to make significant bequests of the autograph compositions of these two tremendously popular musicians. The bequest of the Gershwin material, in which his heirs acquiesced, came specifically from the late Mrs. Rose Gershwin, the composer's mother. A full discussion of the manuscripts will appear in a future issue of the *Quarterly Journal*. For the present it can be stated that, although none of the early musical comedies are represented, the more extended compositions from *The Rhapsody in Blue* (1924) onwards are all fully documented with one or more autograph versions—sketches, fair copies, or pianoforte reductions—and often all three are present. One can follow Gershwin's evolution and growing skill at coping with the larger forms through the *Concerto in F for Piano and Orchestra*, the *Second Rhapsody*, the *Cuban Overture*, and *An American in Paris*, down to his most developed composition, *Porgy and Bess*, first performed in 1935. The latter, for example, is represented by a variety of early sketches, the final full orchestra score, and a score for piano and voices, all in Gershwin's hand.

The John Philip Sousa autographs were presented to the Library by his daughters, Miss Jane Priscilla Sousa and Mrs. Helen Sousa Abert. The present group forms a very substantial first installment of the en-

tire collection that will be coming to the Library in the course of time. A few autographs had already been in the Library. The John Church Company of Cincinnati presented several examples in 1916, and later the piano version of *The Stars and Stripes Forever*, the form in which the work was first written down, was purchased. The full score of the band arrangement of Sousa's most famous march is still in his family's possession, but it will soon be joining the original manuscript.

There are 47 manuscripts of 39 works in the new acquisition. Mr. Sousa published his autobiography in 1928: *Marching Along; Recollections of Men, Women, and Music*. This was not too long before his death (on March 6, 1932), and one might suppose therefore that there is no crying need for a good biography of the man. As it happens, his recollections, extremely useful so far as they go, tend to concentrate on the men and women he had known, and of the 39 compositions in the present group only 10 are mentioned in the text, and often as not those references are just passing mentions of titles of marches that had become particularly popular. Most of the titles are given in a list at the back of the book—at least, insofar as the pieces were in existence when it was published—but as witness to the tremendous vitality of the man, 9 of the 39 works (represented by 16 of the 47 autographs) were written after the autobiography was published.

In addition to these late and quite understandable omissions, however, the list is inadequate in two other respects. In the first place, it gives only very brief titles for the works it includes, and the titles are not always self-explanatory. It supplies no dates of composition, no indication of whether the works were published or the form of publication, and no publishers. Secondly, the list has many omissions, particularly for the earliest years. This can perhaps best be shown by a rather curious

observation that seems not to have been reported in the pertinent literature. Sousa rarely assigned an opus number to his compositions, but a scattering of the early publications do bear such numbers, and where they occur they fall into much too logical a series to have resulted purely from chance. A systematic search for publications bearing an opus number has not been made, but the following list is representative:

Op. 5: *Review March*. Philadelphia: Lee & Walker, 1873.

Op. 25: *Only a Dream*. Song. Philadelphia: F. A. North & Co., 1877.

Op. 26: *On Wings of Lightning*. Galop. Philadelphia: G. Andre & Co., 1876.

Op. 27: *Song of the Sea*. Song. Philadelphia: F. A. North & Co., 1877.

Op. 30: *Myrrha*. Gavotte. Philadelphia: Lee & Walker, 1877.

Op. 31: *Magic Glass*. Song. Philadelphia: F. A. North & Co., 1877.¹

Op. 37: *Love Me Little, Love Me Long*. Ballad. Philadelphia, W. F. Shaw, 1878.¹

Op. 45: *Esprit du Corps March*. Philadelphia: W. F. Shaw, 1878.¹

Op. 128: *Right Forward March*. New York: Wm. A. Pond & Co., 1881.

Op. 129: *Guide Right March*. New York: Wm. A. Pond & Co., 1881.

Op. 135: *Yorktown Centennial March*. Washington, D. C.: John F. Ellis & Co., 1881.

Presumably this means that Sousa had written 135 compositions in the decade before 1881. It is entirely possible that they were not all published then or later, but since the list in *Marching Along*, which purportedly records his output for nearly 50 more years down to 1928, includes a total of only 222 titles, then it must necessarily be very incomplete. There is clearly much bibliographical work that must be

¹ These titles are not in the list given in *Marching Along*.

done on Sousa's music before a full account of it can be given, and his family cannot be too highly congratulated on their decision to keep Sousa's own autographs and records together, transferring them in a body to a public institution where students may have more ready access to them. In view of the Library's huge collection of printings of Sousa's works that were registered for copyright, no more appropriate institution could be found, and it is hoped that a complete, thoroughly documented bibliography will soon result from this happy combination of source materials.

The earliest autograph in the collection is a pencil sketch, dated September 9, 1881, of the *Yorktown Centennial March*. Oddly enough, this is the last of the works to be found bearing an opus number. The only mention of its title in the text of *Marching Along*, however, is in the mid-course of the events of 1889, where Sousa writes: "Meanwhile, my marches were gaining every day in popularity. *The Yorktown Centennial* did well, and *The Gladiator* became familiar in the musical arena." The autograph of *The Honored Dead March* is clearly dated "Washington D. C., 1886," although the edition published by Fisk, Achenbach & Company of Williamsport, Pa., was registered for copyright a full decade later, on September 8, 1896. Sousa says nothing in his autobiography which helps to explain this lag. He has an extended story, however, about the next autograph, *The Presidential Polonaise*, remarking that, although *Hail to the Chief* had been played "from time immemorial" whenever the President was about to make an official appearance, he had never considered the air entirely suitable. Towards the end of President Arthur's term, writes Sousa, the President questioned its use and directed him to change it. Sousa adds that as a consequence: "I wrote the *Presidential Polonaise* for White House indoor affairs, and the *Semper Fidelis*

March for review purposes outdoors."

Forty years is a long time for any man to trust his memory too implicitly, and it is possible that these new documents may make it necessary to revise the story in some respects. Grover Cleveland succeeded Arthur in March 1885; the autograph of the orchestral score is dated January 18, 1889; and the piano arrangement was registered for copyright on March 1, 1889. This arrangement states on the cover that it is given "as performed by The Band of the United States Marine Corps and Beck's Grand Orchestra of Philadelphia combined at the Inaugural Ball on March 4th, 1889." It is perfectly conceivable, of course, that President Arthur's original suggestion incubated for 4 or 5 years before appearing as *The Presidential Polonaise*, but there can certainly be no gainsaying that the music of the *Polonaise* would be more likely to find favor at a ball than as a Presidential "walk-on." At any rate, the Chief is still not hailed to the rhythm of a polonaise.

The year 1889 was a particularly good one for Sousa, since it also saw the creation of *The Washington Post March*, represented among the new autographs by the version for piano and also the score for band. (See illustration.) There seem to be few dissenters to the opinion that *The Stars and Stripes Forever* is Sousa's best march, and although unanimity may not be quite so solid with respect to *The Washington Post March*, a very large group would consider it his second best. A few souls, probably led astray by such phrases as "army post," think that the title has a military flavor, but most Sousa enthusiasts now know that the march was named in honor of the Washington newspaper of that name and was written to be first played at the ceremony where prizes and medals were awarded for the best essays submitted by Washington public school pupils in a contest the *Post* had organized. Sousa records

that he sold the march to the Philadelphia publisher, Harry Coleman, for \$35, his standard fee for most of his marches during that period. It was immediately popular not only in this country but all over Europe, partly because it could serve quite as well for the new dancing craze, the two-step, as for a march. Sousa writes that in England and Germany the two-step itself was called a "Washington Post." In Pazdírek's *Universal Handbuch der Musikliteratur*, published around 1909, more than a column of closely packed abbreviations was devoted to listing all the editions and arrangements of the piece, whereas the remainder of Sousa's entire output required only an additional seven columns.

In speaking of the events of 1894, Sousa wrote: "At this time the march which rivaled in popularity the far-flung *Washington Post* was *The High School Cadets*. I had written it for a company of high school cadet students in Washington [in 1890] and they had paid me twenty-five dollars for the dedication." Its popularity has continued, and if it has not quite kept pace with *The Washington Post March*, this may be because of the excessive familiarity induced by the fact that the title has made the march an almost too natural choice for every school band across the country. Some of those former students will be especially interested, nevertheless, to see the original score for band whenever it is exhibited in future years.

In 1892 Sousa resigned as leader of the Marine Band and organized a band of his own. When his most celebrated competitor, Patrick Gilmore, died shortly afterwards, Sousa hired 19 of Gilmore's best men, and thereafter he held the preeminent position among the bands of the country. This meant that he was always in demand for expositions and he wrote special marches for many of them. *The Belle of Chicago* of 1892 was associated with Chicago's World's Fair, and *The Director-*

ate March of 1894 was dedicated to the Board of Directors of the St. Louis Exposition and Music Hall Association. The scores for band of both are in the collection.

For his more elaborate band concerts Sousa wrote a number of compositions in more extended forms. The suite, *Three Quotations*, of 1895, has movements with the following titles: No. 1, "The King of France, with twenty thousand men, marched up the hill and then marched down again"; No. 2, "I, too, was born in Arcadia"; No. 3, "In darkest Africa." A second suite, written in 1904, has the title *At the King's Court*, and the movements are descriptive of personages typical of such circles. The collection also includes the band score of another suite written many years later, in 1920. This was called *Camera Studies* and the three movements are named: No. 1, "The Flashing Eyes of Andalusia"; No. 2, "Drifting to Loveland"; and No. 3, "The Children's Ball."

There are also scores for two large works that call not only for instruments but for voices as well. In 1902 Sousa wrote a patriotic anthem, *The Messiah of Nations*, to a text by James Whitcomb Riley. At the time, it was published by the John Church Company for mixed chorus and piano accompaniment, but since the piece maintained its popularity, he decided to provide it with an accompaniment for band. It is this score, dated March 11, 1915, that is in the collection. Sousa records that he had the pleasure of hearing the work sung in this version by the choir of St. John's Presbyterian Church of Berkeley during their concert at the Panama-Pacific Exposition, where he had a 10 weeks' engagement that summer. The other composition, *The Last Crusade*, a ballad with words by Anne Higginson Spicer, is a much larger work, calling for mixed quartet, chorus, and orchestra. The score runs to 40 large pages, dated at the

My copy Philip Sousa
Washington Post March

Washington Post-March

Handwritten musical score for the band of John Philip Sousa, titled "Washington Post-March". The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The notation is dense and characteristic of early 20th-century musical manuscripts.

First page of the original autograph score for band of John Philip Sousa's THE WASHINGTON POST MARCH.

Hewitt, James. 1770-1827.

THE FEDERAL Constitution & LIBERTY for EVER

A new Patriotic Song

Sung with great applause

The Music adapted

Written by M^r Milns &

By W^m Williamson

By M^r HEWITT



NEW YORK Printed & Sold at J. HEWITT'S Musical Repository N^o 131 William Street. Sold
also by H. CARR Philadelphia & J. CARR Baltimore. Price 25 Cents

Maestoso Poets may

ling of their He-licon streams Their Gods and their Heroes are fa-bu-lous

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line half so grand so di-vine As the glo-ri-ous toast We Co-

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Page from a volume of rare early American sheet music, acquired through the Friends of Music in the Library of Congress.

end, "March 13th 1924 Port Washington L. I. N. Y."

For added variety, the collection includes band accompaniments for 5 songs and the scores for 3 dances. In the first group there is "a dramatic song," *The Fighting Race* (1922), a "Chanty," *While Navy Ships are Coaling* (1923), *A Serenade in Seville* (1924), *There's a Merry Brown Thrush* (1926), and a setting of Tennyson's poem, *Crossing the Bar* (1926). Two of the dances come from 1912—a tango, *The Gliding Girl*, and *With Pleasure*, a piece characterized simply as a "Dance" in the autograph, but called a "Dance Hilarious" in the John Church edition. The third is a foxtrot, *Peaches and Cream*, written in 1924.

The remainder of the collection consists entirely of marches, the next in point of time being *The Diplomat March* of 1904. This is followed by *The Free Lance March* of 1906, extracted from Sousa's successful comic opera of the same name. For those who like to trace origins there is a piano sketch of *The Fairest of the Fair*, which may be compared with the autograph full score for band, given to the Library by the John Church Company in 1916. The sketch, the score, and the printed editions are all dated 1908, which may make desirable some amplification of Sousa's statement in *Marching Along* that he played the piece in Boston in 1899. There is an orchestra score for *The Federal March*, dated April 9, 1912; since John Church had copyrighted a piano edition of the piece in 1911, the orchestra version must have been a second thought.

In 1914 Sousa was invited to become an honorary member of the Lambs Club in New York, and he promptly wrote *The Lambs March* for one of their gambols. *The Boy Scout March* was written during the autumn of 1916, and is briefly mentioned on page 309 of *Marching Along*.

In 1919 the piano score of the *USAAC March*, "founded on melodies by W. B. Kernell and R. Fechheimer," was composed and published in England. The band score of the *March of the Mitten Men* was written in 1923. It may be well to say that the "Mitten" of the title does not refer to gloves, nor is it a misprint for "Minute." It refers to Thomas E. Mitten and "The Mitten Plan," which the cover of the printed edition states "is Being Widely Adopted in the Industrial World."

To bring this account to a close, the latest marches will be given simply by title. There are band scores of *The Magna Charta* (1927), *Le Flor de Sevilla* (1929), and *Kansas Wildcats* (1930); an orchestral score and a reduction for piano are present for the march for the *Washington Bicentennial* (1930); and there are both band scores and piano reductions for the following: *Daughters of Texas* (1929), *The Harmonica Wizard* (1930), *The Aviators* (1931), *A Century of Progress* [for the Chicago Exposition] (1931), and *The Circumnavigators' Club* (1931). With the last manuscript, a typed note laying out Sousa's claim to membership in the club, and corresponding to the forenote in the printed copies, is clipped to the manuscript.

Certainly no year that could feature such an aggregation of autographs by composers of the stature of Gershwin and Sousa could be said to have lagged behind other years. But this is by no means the total. Miss Sophie Satin, sister of the composer's widow, has continued classifying and arranging the Sergei Rachmaninoff correspondence, manuscripts, and documents, and seven more packages have been added to the Rachmaninoff Archives in the Library. Mrs. Elizabeth Sprague Coolidge has continued to add manuscript and published scores, a large collection of correspondence, and other memorabilia to the Coolidge Foundation Collection. On learning of the large gift of autograph scores by David

Stanley Smith, presented last year to the Library by Mrs. Smith, Mr. Gustave Schirmer was moved to offer the autographs of 25 compositions by Professor Smith which his firm had published. The group includes the Sonata in B flat for violoncello and pianoforte, Op. 59, the String Quartet in E minor, Op. 19, an overture for orchestra, *Prince Hal*, Op. 31, as well as many of Professor Smith's best known works for chorus. The composer made something of a specialty in his early years of writing for choruses of women's voices, and organizations looking for material of this sort should examine the works Professor Smith has provided for them.

During the past year Mrs. John Alden Carpenter has located quite a number of other autographs by her husband, and these have now been added to the complete deposit of his scores in the Library. The recent additions include a number of songs, the sketches for *Sea Drift*, the sketches and final full scores of his first and second symphonies, and photostat copies of a number of other scores which were made for earlier performances.

Another collection which was begun last year has grown substantially. Mrs. Arnold Schoenberg has sent in a large number of letters, clippings, programs, and business documents received by her husband during a long and active career that brought him into contact with many of the period's most important figures. Much of the material deposited last year consisted of letters from Schoenberg's two closest colleagues in the realm of 12-tone music, Alban Berg and Anton von Webern. So many letters by both men came to the Library in that shipment that it was supposed the complete correspondence had been transmitted. But this was not so. There have now been added 75 more letters and 28 postcards from Webern and 32 letters, 18 cards, and a telegram from Berg; and word has come from Mr. Richard Hofmann, who is help-

ing to organize the collection in Los Angeles, that there are more letters by both men to come.

The newly received shipment totals 608 letters (hereinafter frequently abbreviated to L) and correspondence cards (C), 172 postcards (P), 26 telegrams (T), and several hundred documents of miscellaneous character. With such a large collection, infinitely greater variety in representation has been possible, and indeed there are documents and letters from over 150 individuals and organizations. Since the preponderance of this shipment has been drawn from two fairly short periods in Schoenberg's life—1909 to 1911, and 1923—it is clear that when the entire collection is finally assembled in the Library the composer's life will be documented with a fullness not equalled for any other composer of similar stature. This is all the more true because Schoenberg saved not only letters from great contemporaries and flattering admirers, but also sharp and presumably embarrassing criticisms. Quite obviously, he was perfectly willing to stand upon his record. He could preserve with impunity an early letter from Dr. R. St. Hoffmann in which he was told: "Dein Werk war mir schmerzlich unverständlich und hässlich," since he was utterly convinced that posterity would think otherwise. The collection is naturally much the better for his attitude, since it now has depth and perspective, throwing light on every aspect of the man.

The picture is naturally still fragmentary from a temporal point of view. After his first short sojourn in Berlin, Schoenberg had returned to Vienna in July 1903, and had begun to build a solid foundation for his career there by the time the letters of the first main period represented in this shipment start. There are a few letters from friends in Berlin making arrangements for his return to Berlin late in 1911, but the high points of the letters deal with the

Kammersymphonie, Op. 9, the *Drei Klavierstücke*, Op. 11, *Erwartung*, Op. 17, and the *Harmonielehre*. This was also the period when he turned painter and held exhibits of his canvases. By the time of the second group of letters in 1923, he was back at Mödling on the outskirts of Vienna; *Pierrot lunaire*, Op. 21, had been published and frequently performed; and the first two works (Op. 23 and 24) in which he began his experiments with the 12-tone series were issued in Copenhagen by Wilhelm Hansen. If the shipment has gaps in its time sequence, it penetrates so deeply into the periods it does cover that there can be no doubt about its ultimate value.

In addition to Berg and Webern, some of Schoenberg's other students are now represented, among them Heinrich Jalowetz (16 L, 7 P), Paul Königer (8 L, 2 P), Karl Linke (9 L, 9 P), Josef Polnauer (8 L, 2 T, 1 P), Josef Rufer (8 L, 1 P), Josef Schmidt (2 L), Othmar Steinbauer (5 L), and Erwin Stein (8 L, 1 P). There are also letters from two American students: Arthur H. Starbird of Somerville, Mass., and D. M. Wright.

Not all of these young men have achieved international reputations, but the collection is not lacking in famous names. There is a card from Guido Adler, and there are five letters from Artur Bodanzky, who in 1909 and 1910 had not yet established himself at the Metropolitan in New York, but in his new post at Mannheim was energetically organizing concerts that included works by Schoenberg. To the four letters of Ferruccio Busoni received last year are now added nine more. A series of these from the summer of 1909 documents thoroughly the curious history of the "transcription" by Busoni of the second of the *Drei Klavierstücke*, Op. 11. In one letter, Busoni even copies out the letter in which he had tried to persuade Breitkopf & Härtel to publish the three pieces, baiting the hook with his own transcription of the

second piece. A letter from Pablo Casals, dated July 22, 1933 (and thus one of the few not drawn from the two previously mentioned periods), speaks of working hard on "le concerto de Moon"—presumably the cello concerto by Mathias Georg Monn, edited by Schoenberg in 1914. P. O. Ferroud greatly admired Schoenberg and tried to make his acquaintance with a note on a calling card and a letter written on Pleyel stationery. J. M. Hauer, whose theory of the "Grundgestalt" may well have started Schoenberg to thinking about the 12-tone series, had been a victim of the monetary inflation of 1923 and wrote to Schoenberg in July to thank him for his efforts to find some relief for him. Willem Mengelberg sent a congratulatory telegram and Darius Milhaud a calling card with a change of address. Gustav and Alma Mahler wrote 11 letters and 2 correspondence cards between them. Neither seems to have been bothered much by such a transitory thing as time, and the only letter to bear a date of any sort is the one on which Gustav wrote: "? Januar 1909." Ordinarily Schoenberg did not save envelopes, but in this case he apparently did so in order to point up the joke; the date in the postmark is clearly January 10, 1910. Franz Schrecker, as a colleague in Vienna, normally had need of only short messages to make or confirm appointments, so that he is represented by 10 postcards to 5 letters. Richard Strauss on occasion could be even briefer. He wrote Schoenberg two perfectly respectable letters in 1908 and 1909, but of the three cards he sent, one asks for copies of some Schoenberg compositions, and another bears only the words "Noten erhalten" in another hand, with the signature and date added by Strauss himself. A letter from Bruno Walter, dated April 21, 1914, tells of his plans for a performance of "Gurre-Lieder" in Munich the following February; and there are 5 letters, 3 telegrams, and 4

postcards from Schoenberg's earliest mentor and only teacher, Alexander Zemlinsky. All of these are signed simply "Alex," indicating a degree of familiarity not often found in most of the other letters.

A number of these contacts with famous personages will illuminate particular facets of Schoenberg's career, but most of them drop into relative unimportance compared to the solid blocks of materials for other phases of his existence. His first major publisher was the Dreililien Verlag in Berlin, with which he signed an exclusive contract for the issuance of all the works he prepared for publication from July 1, 1903, to July 1, 1908. In 1917 Schoenberg's dissatisfaction with the firm's bookkeeping had reached a point where he employed a Leipzig lawyer, H. Kirchbergen, to look into the matter for him. After considerable preliminary correspondence, Kirchbergen began to realize that there were some difficulties derived from standard publishing practices which he did not fully understand, and he asked Schoenberg for the name of an experienced Leipzig music publisher with whom he could confer. Since the C. F. Peters Verlag had published his *Fünf Orchesterstücke* in 1912, it was natural that Schoenberg should recommend the firm's owner, Henri Hinrichsen, and all of the complicated documents in the affair were turned over to him for study. According to Kommerzienrat Hinrichsen, the whole matter had begun to go wrong with the drawing of the original contract, which was so unclear on many legal points that his best advice was to persuade some other publisher to buy up all of Schoenberg's works that had been issued by the Dreililien Verlag. Although this was not the solution finally employed, the numerous documents and letters—including a complete summary of every copy sold by the Dreililien Verlag—which Kirchberger assembled and sent to Schoenberg should someday provide a musicolo-

gist of legal leanings with a very happy hunting ground.

As against the single letter from Dr. Alfred Kalmus of the Wiener Philharmonischer Verlag, written on September 14, 1923, there is a whole folder of correspondence from Schoenberg's principal publisher, the Universal Edition of Vienna, most of it signed by its director, Emil Hertzka. It was Hertzka who granted him permission at this period to have the *Drei Klavierstücke*, Op. 23, and the *Serenade*, Op. 24, published by Wilhelm Hansen in Copenhagen, chiefly to provide him with additional income in a sound currency to withstand the severe inflation of 1923. The 13 letters and 11 postcards from Universal and the 17 letters and 6 postcards from Hansen are further supported by the bank statements of Lippmann, Rosenthal & Co., in Amsterdam, with whom Hansen established an account for Schoenberg, and his own accounts with the "Kompass" Allgemeine Kredit- und Garantie Bank in Vienna and with the Wechselstube of the Bank & Wechselstuben-Actien-Gesellschaft "Mercur" in Mödling. It is not clear as yet whether Schoenberg saved all of his bank statements throughout his life. He may easily have made an exception with this particular group, since the almost daily withdrawals of millions of kronen must later have given him some bitter amusement. But whether they are unique or only part of a larger whole, this group of documents give us a chance to determine his financial position in 1923 with truly startling precision.

It would be absurd to attempt to render a full account of this segment of the correspondence until more of the collection has been received by the Library. In too many instances a lifelong series of letters is represented only by those written during two brief periods. To give some idea of the tremendous variety, it must be sufficient to say that there are letters from a dozen well-

known editors of magazines regarding literary contributions; 20 concert bureaus and impresarios, who wrote to arrange for performances of his works; such performers as Edward Steuermann, Marya Freund, Marie Gutheil-Schoder, and Rudolf Kollisch; and art dealers and fellow-artists (notably Kandinsky and Kolschka), whose letters reveal Schoenberg's interests and accomplishments as a painter. Naturally friends, acquaintances, "fans," and relatives are present in quantity, and there are even letters from several landlords.

Perhaps even more indicative of the scope of the collection is a long series of single documents or letters. These include the original contract for Schoenberg to serve as Kapellmeister from Dec. 16, 1901, to July 31, 1902, at the Bunte Theater in Berlin at the monthly salary of 300 marks; the contract with Queen's Hall in London according to which he was to receive £25 for conducting his *Fünf Orchesterstücke*; his application for a position as "Privatdocent" with the K. K. Akademie für Musik und Darstellende Kunst in Vienna; three applications requesting financial relief, addressed to different public and private institutions in Vienna; a letter from Artaria & Co., covering payment of 300 kronen for his work on the *Denkmäler*; the bill for printing 200 copies of his Second String Quartet, which Schoenberg published himself; his membership certificate in the Austrian Gesellschaft der Autoren, Komponisten und Musikverleger (the Austrian ASCAP); the official document granting him a patent in a typewriter for writing or engraving music, together with two letters from C. G. Röder, the huge music printing firm in Leipzig, explaining that they must know more about the invention and preferably see a model of it before judging of its usefulness; and a letter of June 19, 1911, from Breitkopf & Härtel, written shortly after the *Harmonielehre* had appeared, explaining that

they could not accept his book on counterpoint sight unseen, since they had found it dangerous policy in regard to literary publications to buy any cats in a sack, and were particularly hesitant in the present instance as they feared that the cat might easily turn out to belong to the species of "felis leo." When faced with material of this quality and authenticity the music historian can hardly conceal his delight, and it is only to be hoped that the collection as a whole can soon be assembled here in Washington. Its use will have to be severely restricted for some years to come—no such total aggregation of materials involving so many famous living personages could be immediately thrown open to the public without reservations—but there are nevertheless many reasons for celebrating the knowledge that such a collection has been preserved and that it will henceforth be cared for as it deserves in the national library.

The next group of autograph manuscripts that comes up for discussion is primarily of American interest. For this country, however, it has sociological overtones of considerable importance and someday should be submitted to a careful historical analysis. Those students of English who associate Owen Wister chiefly with a smiling Virginian will certainly be surprised to know that he had every intention of making music his vocation. He wrote a charming, somewhat impressionistic description of the musical aspects of his career for the July 1936 issue of *The Musical Quarterly*. Since he had come by his interest in music quite naturally—there were several musicians among his close ancestors—he called his account "Strictly Hereditary." Fanny Kemble, the Shakespearean actress, was his grandmother, and Fanny's sister Adelaide, later Mrs. Sartoris, his great-aunt. Through the latter he early met Liszt, and later went to him for advice at various times. After some miscellaneous

music study here and abroad, Wister went to Harvard, where he studied for 4 years under J. K. Paine, graduating with highest honors in music. Paine was convinced that his pupil should become a composer, and since that was Wister's only ambition at the time he went to his father for approval. The father insisted that the verdict of some European on his son's talent be obtained before he would consent to further study, and Wister went to Liszt for that verdict. After hearing him play some of his compositions, Liszt wrote Fanny Kemble that her grandson had "un talent prononcé" for music, which was all that was necessary for Wister to settle down in Paris to study with Ernest Guiraud at the Conservatoire. Late in the summer of 1883, after another pilgrimage to Bayreuth and a final visit with Liszt, he returned to America, thoroughly trained as a composer. No one wanted a composer of serious music, however, and so he sat "for thirteen months in the Union Safe Deposit Vaults, 40 State Street, computing interest at 2½ per cent. on daily balances." Fortunately for everyone, he did not remain a banker permanently. His creative instincts were much too highly developed for that. But the competence of some of these early compositions of his seems to indicate that the reason he turned to literature was largely because there were more opportunities in this country at that time for authors than for composers. At any rate, Wister ends his little article with a sentence that makes it clear that although he derived much pleasure from his composing, it was purely for his own amusement.

There are 29 manuscripts in the gift that has come to the Library from the Wister estate. Very few are dated but it seems likely that most of them were written before his return from Paris. A fugue for piano may well have been an exercise written for Giraud, and a "Scotch Overture" for piano, four hands, was composed at Harvard in June 1880. The numerous

piano pieces illustrate various stages of his musical development, some of them being clearly the work of an amateur, others having a fairly professional polish. The score for piano and voice of an *opéra bouffe* in three acts, *Il Commendatore*, is an elaborate spoof that takes off from the *Don Giovanni* of Mozart. It was apparently intended only for private performance. A set of string, woodwind, and brass parts for the opera *Aeneas & Dido* are too fragmentary to judge easily of what the work might have been like, but full orchestral scores of an *Intermezzo*, a prelude called *The Leech of Folkestone*, and a *Reverie*, as well as some smaller pieces for chamber combinations, may well reward further study. Without question, the West's gain was music's loss.

Deems Taylor has joined that notable group of American composers who present their autograph scores to the Library for preservation. Earlier in the spring, he sent 13 works in a variety of different forms and states—the sketches and full score of *Jurgen*, Op. 17, the autograph score of *The Chambered Nautilus*, Op. 7, the first draft, condensed score, and complete piano-vocal score of *The King's Henchman*, sketches and the full score in pencil of *Through the Looking-Glass*, and various other of his better-known compositions. A little later there arrived one of the main manuscript stages of the complete opera, *Peter Ibbetson*, in which the orchestra sketches appear on the left-hand pages and, facing them, a reduction of the music for piano. Needless to say, for anyone tracing the evolution of a major work such as this and trying to understand how it came into being, these earlier forms of a composition are considerably more interesting than a fair copy.

An exhibit of Mr. Taylor's scores is planned for the near future, on which occasion there will be much more to say of them. He has played a most variegated

and significant role in the musical life of the Nation, not the least of his contributions being in the field of opera. More than a generation had passed since there had been a completely successful American opera produced at the Metropolitan when his *The King's Henchman*, composed in 1926 to a poem by Edna St. Vincent Millay, set an all-time record for the New York house with 14 performances in 3 years. His setting (1931) of Du Maurier's *Peter Ibbetson*, to a libretto which Mr. Taylor prepared with Constance Collier, topped that record within the following 4 years and it might easily have won further triumphs had it not been for internal conditions at the Metropolitan. No other American seems to have come to grips with grand opera quite so successfully, and the gift of these autographs makes a particularly pertinent addition to the Library's outstanding collection of opera scores.

If space permitted, it would be interesting to continue this account by listing other gifts in detail, but unfortunately many things must be omitted. Before bringing the report to a close brief mention must be made of the autograph of Victor Babin's *Strains from Far-off Lands*, presented by the composer, together with two letters he had received from Rachmaninoff and Medtner; five more autograph manuscripts of large works by Ross Lee Finney, to be placed with the growing deposit of his compositions sent in during previous years; two autograph manuscripts of works by Arne Oldberg; a wide selection of autograph scores, portraits, clippings, and librettos of the late G. Aldo Randegger; a large collection of manuscript music by Alfred Dudley Turner and a photograph of the composer; and the autographs of two orchestral compositions by Burnet Tuthill. Finally, Egon Wellesz has sent autograph pages from his opera, *Incognita*, and the full score of his third symphony.

There have been other notable acquisitions of other sorts, such as the remarkably vivid crayon portrait of Ruggiero Leoncavallo by Mrs. Adeline O. Guimard, presented by the artist to be hung by the side of the autograph score of *Pagliacci*. Mr. Stephen J. Wigmore wished to honor Stephen Collins Foster and, working with Foster Hall in Pittsburgh, arranged for commissioning a marble memorial bust of the composer, to be executed by Mr. Walker Hancock. The bust was unveiled in the Library with suitable ceremonies on January 12, 1953. Since these ceremonies were widely described in the press at the time, there is no need for further discussion here.

As the last item in this report, an extremely early volume of American sheet music has been saved to form a suitable coda. (See illustration.) The volume was purchased from the gift funds of the Friends of Music in the Library of Congress. All of the sheets in the volume are extremely early, many of them dating from 1793-95—which is very nearly as early as one can find such material—and several of the publications are either unique or excessively rare. The Sonneck-Upton *A Bibliography of Early Secular American Music* records an advertisement from December 1793 for a Carr edition of "Pity the Sorrows of a Poor Old Man," but this is apparently the first copy of the music to be found. The bibliography devotes nearly four pages to describing *A Collection of New & Favorite Songs*, which is in the possession of a private collector in San Francisco, Mr. Harry F. Bruning. Since that volume contains only imprints of Benjamin Carr and James Hewitt, Professor Upton thinks it may have been assembled by one or the other of these publishers, and in this respect is perhaps unique, being compiled not for publication but as a personal record of their publishing activity. The descriptive note adds: "Thus it lacks

only the Carr & Co. issues of 1793 to make its representation complete." The Library's new volume has at least one Carr & Co. imprint from 1793, mentioned above, and there is another from 1794, "The Way Worn Traveller," which has survived otherwise only in the single copy in the Sibley Musical Library in Rochester. Furthermore, again and again there are pieces in this volume which are also in Mr. Bruning's, and a number of the editions are found nowhere else—"Auld Robin Gray," "Oh had it been my happy lot," "The morning is up," "Negro Philosophy," and "Prithee Fool be quiet." There are even some rare Hewitt imprints that are not in Mr. Bruning's volume. The Sonneck-Upton bibliography records just an advertisement of 1798 for "The Night was dark"; the American Antiquarian Society has the only other copy of "Ah! once when I was a very little maid"; and the only previously known copy of Hewitt's edition of "The Soldier Tired" was already in the Library of Congress.

In spite of all these rare issues, however, the volume probably was not assembled either by Carr or Hewitt, since it contains one London imprint of James Bland, two items published by William Howe in New York, and another by George Gilfert—"Resignation," the words of which are attributed to Louis XVI and the music written by Samuel Webbe—which the Sonneck-Upton bibliography does not mention. But whoever compiled the volume, it is without question a superb example of the type. Nothing quite like it has been added to the music collection in over a decade.

It is a particularly fine acquisition for the national library, since not only are its contents rare, but it includes four outstanding patriotic songs which were previously missing from the Library's collection.

The volume begins with the well-known "The Federal Constitution & Liberty for Ever." A Mr. Milns of New York fashioned his poem, "Poets may sing of their Helicon streams," to fit the "Washington March" and "Yankee Doodle," and for several years the combination proved extremely popular. The last three sheets in the volume are "Adams and Liberty," "Columbia and Liberty," and "The Green Mountain Farmer." The first is particularly important for the Library since it is practically the only sheet-music edition of the worthy predecessor of "The Star-Spangled Banner" which was not already in the collections. Since only one other copy is known, in the Boston Public Library, we are fortunate in being able to fill this gap. "Columbia and Liberty" consists of a poem by Mr. Davenport written to fit "Rule Britannia." This Hewitt edition has again survived otherwise only in Mr. Bruning's volume. The Sonneck-Upton bibliography describes two editions of the final item, neither of which were previously in the Library. Since the words are by that professional patriot, Tom Paine, this was particularly unfortunate. The earlier Boston edition is not exceptionally uncommon, and Sonneck-Upton gives five locations for it. The Hewitt edition, which is included in the new volume, is somewhat rarer, since only two copies are located.

Volumes such as this are getting scarcer and scarcer, coming on the market only at infrequent intervals. It would have been unfortunate in the extreme to have missed the present one, and the Library is all the more beholden to the Friends of Music for providing the funds for its purchase.

RICHARD S. HILL
Reference Librarian,
Music Division

Prints and Photographs

WITH few exceptions, notably acquisitions made with Pennell and Hubbard funds, and the occasional purchase of some collection or item of such importance as to warrant the use of general Library appropriations, the collections of the Prints and Photographs Division are increased by gifts from private individuals, by transfers from other divisions of the Library and other Government agencies, by selection from the copyright deposits, and occasionally by foreign and domestic exchange. Consequently the fine print collection is the only one for which a systematic acquisitions program can be pursued. Nevertheless, each year our holdings in various subject categories are enriched, for rarely does an acquisition, no matter how seemingly slight in itself, fail to make a contribution towards a more complete documentation of some phase of our pictorial record of man and his achievements.

By actual count the number of items received during the year reached a total of 10,365 pieces. This figure, however, would be increased tenfold were it to include two large collections for which no count has as yet been made. A detailed description of the many small lots received is neither desirable nor necessary, since the majority will eventually be described in the *Selective Checklist of Prints and Photographs Recently Cataloged and Made Available for Reference*, which is issued at irregular intervals by the Division. Those singled out here for special mention are of unusual interest or value.

Pennell Collection

During the year 350 prints were selected by the Pennell Fund Committee for addition to the Joseph and Elizabeth Robbins Pennell Collection, which by the terms of Mr. Pennell's will is limited to the graphic work of artists of any nationality who have produced work during the past hundred years. It has been the aim of the committee to make the collection a representative one of the period, covering all schools and all artists who have made a contribution to the history of modern graphic art. The attainment of this goal is of necessity a slow process, for opportunities to purchase non-current and foreign prints depend largely upon what is available in the United States.

Of the 350 prints acquired, 182 are for the most part by living American artists; the remaining 168 are by Belgian, British, Dutch, French, German, Italian, Mexican, Russian, Spanish, and Swedish print-makers. A complete list of contemporary American artists whose work has been added to the collection follows; included in it are several artists of foreign birth who have recently made the United States their home.

Abbe, William P.
Albee, Grace A.
Barrett, Hope B.
Baskin, Leonard
Bengtzt, Ture
Bernard, David E.
Bernhardt, John
Boyd, Fiske
Boyer, Helen King
Boyer, Louise
Buller, Cecil

Cadmus, Paul
 Dehn, Adolf A.
 DePol, John
 Drewes, Werner
 Eames, John Heagan
 Eichenberg, Fritz
 Feigin, Dorothy Lubell
 Frasconi, Antonio
 Freed, Ernest B.
 George, Thomas
 Grimley, Oliver
 Hanna, Boyd
 Hanscom, Trude
 Hartley, Marsden
 Havens, James D.
 Hawver, Richard
 Higgins, Eugene
 Huck, Robert
 Imler, Edgar
 Jacobi, Eli
 Johann, Helen L.
 Karawina, Erica
 Katz, Hilda
 Kloss, Gene
 Kumm, Marguerite E.
 Kuniyoshi, Yasuo
 Landacre, Paul H.
 Landeck, Armin
 Lankes, J. J.
 Lewis, Martin
 Limbach, Russell T.
 Mary Corita, *Sister*
 Mason, Alice Trumbull
 Mead, Roderick
 Mecikalski, Eugene V.
 Meissner, Leo
 Mess, George Jo
 Midgley, Waldo
 Moore, Loraine
 Morgan, Norma
 Mrozewski, Stefan
 Muench, John D.
 Neufeld, Woldemar
 Noble, John A.
 Olds, Elizabeth
 Pierce, Danny
 Racz, André

Robathan, Robert
 Rocker, Fermin
 Romano, Clare
 Schultheiss, Carl M.
 Sessler, Alfred
 Spruance, Benton M.
 Surendorf, Charles
 Taylor, Prentiss
 Thrall, Arthur
 Turner, Janet E.
 Unwin, Nora S.
 Waters, Herbert O.
 Wayne, June
 Weber, Sybilla M.
 Weddige, Emil
 Wilson, Charles Banks
 Young, John C.

With the exception of Diego Rivera, José Clemente Orozco, David Alfaro Siqueiros, and Rufino Tamayo, the printmakers of Mexico have been poorly represented in our collection. This year we obtained 77 prints by 39 Mexican artists, 5 of them from the Eleventh National Exhibition of Prints, which included work by 26 contemporary Mexican artists. The larger number was selected from a group assembled in Mexico City by Señor Carlos Alvarado Lang, who has played an active part in the development of the graphic arts in his country. Señor Lang is not only distinguished as a printmaker, but is equally well known as a teacher of engraving, author, and illustrator, and has twice held the position of Director of the Escuela Nacional de San Carlos.

Included in this selection are 13 woodcuts by 3 masters of Mexican printmaking—Manuel Manilla, Gabriel V. Gahona ("Picheta"), and José Guadalupe Posada, who is considered to be the first great Mexican wood engraver and who has had a tremendous influence on the painters and engravers who followed him. Manuel Manilla, his predecessor (d. 1895), has been described by Fernando Gamboa as the "link or transitional element between

the colonial engravers of religious prints who worked on wood, and Posada and the modern printmakers who came after him."

Gahona, or "Picheta" as he was called, was born in Yucatan in 1828. He is not generally mentioned in the histories of modern Mexican art, but he is the subject of a lengthy article in the *Enciclopedia Yucatanense*, Vol. IV (Mexico, 1944), pp. 585-638, in which all of the wood engravings he made for the satirical newspaper *Don Bullebulle* (published in Merida during 1857) are reproduced. There is also an interesting article in the December 1943 issue of *Dyn* (a review of art and literature published in Mexico City), entitled "Gabriel Vicente Gahona, Mexican Artist of the XIX Century," by Francisco Díaz de León, in which the author gives an interesting account of this little-known artist, who is said to have studied engraving in Italy in 1856. He was editor of *Don Bullebulle* at the time pressure from the local government forced its suspension. Gahona took an active part in the life of Merida, where he held office in the Museo Yucateco (established in 1866), and he conducted a school of drawing, painting and engraving. The author says of him:

Gahona is the first engraver who frankly gives himself over to a study of the people, and from this source he drew the vitality of his work, urged on by the pressing and special demands that characterize satirical journalism. In his work appears the politician, the obese bourgeois, the sad pensioners of the public treasury, the coquette, the dandy, the mestiza, the aerostatic balloon, the hammock.

and:

The composition in the engraving of Gahona rivals the best examples of Guadalupe Posada and in certain moments he anticipates the composition of this master.

Fifteen of Gahona's original blocks are still in existence in Merida. Our prints, possibly proofs from two of them, were among those published in *Don Bullebulle*,

in which they bore the captions "La Nariz le Picheta," and "Perder por el pico."

Of the group of prints by contemporary Mexican artists, the majority are woodcuts, although there are a few etchings. Their subjects are for the most part the daily life of the people, many of them having political or social significance. Among the artists represented are such well-known names as Carlos Alvarado Lang, Abelardo Avila, Angel Bracho, José Chávez Morado, Francisco Dosamantes, Manuel Echauri, Jesús Escobedo, Francisco Gutiérrez, Leopoldo Méndez, Fernando Castro Pacheco, Feliciano Peña, Everardo Ramírez, and Alfredo Zalce.

Next in size is the group of French prints, which includes work by the contemporary artists Braque, Jean Marie Carzou, Raoul Dufy, Dunoyer de Segonzac, Picasso, and Jacques Villon, as well as those of an earlier period, among them Bonnard, Bresdin, Cézanne, Daumier, Forain, Gauguin, Lepère, Manet, Meryon, Redon, Toulouse-Lautrec, Vallotton, and Vuillard. Of special interest might be mentioned two color lithographs, Bonnard's *La petite blanchisseuse*, from *L'Album des peintres-graveurs*, published by Vollard in 1896; and *L'Avenue* by Vuillard from the series *Paysages et intérieurs*, published by Vollard in 1899. Also noteworthy are proofs of two etchings by Bresdin, *The Rest on the Flight to Egypt*, dated 1835, and *La Maison enchantée*, dated 1870.

One of the more important acquisitions is Daumier's large lithograph, *Le Ventre législatif* (*Aspect des bancs ministériels de la Chambre improstituée de 1834*), caricaturing Louis Philippe's ministers and deputies of the assembly of 1834 and drawn from small plaster busts he had made from life. This lithograph is one of the five made for *L'Association mensuelle*, published by Philipon to raise funds to pay the fines levied upon *La Caricature* and *Le Charivari* for caricatures defaming Louis

Philippe and the monarchy. Subscribers paid 12 francs a year for large cartoons which were published monthly. Another acquisition of historical interest is a proof before letters of Manet's lithograph *La Barricade*, one of the two drawings made at first hand of wartime scenes encountered in Paris in 1871.

Two examples of the work of Paul Gauguin that we have been able to secure are the lithograph entitled *Manao tupapau*, executed in Paris in 1894 and published in the April-June 1895 issue of *L'Estampe originale*, which is signed and numbered with pen and ink by the artist; and a woodcut made for the title of the December 1899 issue of *Le Sourire*, which first appeared in August of that year. The periodical was written and published by Gauguin in Tahiti for the purpose of airing his opinions on the corruption of the colonial government and various other subjects, including art and literature. The issue acquired consists of four pages, with a woodcut at the head of the first page. Although originally intended as a monthly, *Le Sourire* was issued at irregular intervals with a circulation of barely 20 copies and soon suspended publication.

The Library has also acquired a copy of the facsimile reproduction of the complete file of *Le Sourire* from Gauguin's set, which is in the possession of Bjarne Kropelien. It was published last year in Paris with an introduction and notes by Louis Joseph Bouge.

Among works by artists of other nationalities acquired during the year are prints by James Ensor and Henri de Groux (Belgian); Muirhead Bone, Gerald Brockhurst, D. Y. Cameron, James McBey, Charles Conder, Eric Gill, F. L. M. Griggs, David Lucas, and Charles Shannon (British); Kees van Dongen (Dutch); Ernest Barlach, Otto Dix, Karl Hofer, Max Pechstein, and Kathe Kollwitz (German); Giorgio de Chirico and Gino Morandi

(Italian); Marc Chagall and Wassily Kandinsky (Russian); and Anders Zorn (Swedish). Spain is represented by seven plates of the celebrated bull-ring series, *Tauromachia*, by Francisco Goya, which remained unpublished until 1876, when they were included in a reissue of the earlier plates published by E. Loizelet, a Paris print dealer.

Whistleriana

The Joseph and Elizabeth Robbins Pennell Collection of Whistleriana has been enriched by the purchase of a number of prints and manuscripts. Possibly unique are two proofs of an early lithograph by Whistler, signed both on the stone and in pencil and dated 1855. These were given by the artist to the late E. Glenn Perine of Baltimore, who was a godson of Mrs. Whistler. A copy of a letter dated May 28, 1920, from Mr. Perine to the Century Company, which accompanied one of them, is of sufficient interest to quote in part:

I knew Whistler well; his mother kept house in Baltimore a year or more in 1855. This incident in his life, his residence in Baltimore, does not seem to have been known to the Pennells, his biographers; he was five years my junior; he was then 21.

Now for a bit of ancient history. In 1829 Major Whistler, the artist's father, then an Engineer in the U. S. Army, was living in Baltimore and was helping to build the Baltimore & Susquehanna Railroad, now the Northern Central; Whistler's parents and mine were intimate friends, and so came about that Mrs. Whistler was my godmother.

The artist was born five years after that, in Lowell, Massachusetts. I have a sketch he gave me, made while here. It illustrated as well as anything he ever did, his keen sense of humor. After he went abroad and became famous, he is represented as being irritable, impatient, and often rude, sometimes unedurably so; I never saw him out of humor, or discourteous.

The books about Whistler's art generally give credit to Thomas R. Way for introducing him to lithography in 1878. That

Whistler had experimented with the medium as early as 1855 was revealed some years ago by the discovery of a lithograph signed "J. Whistler" on the stone and bearing on the reverse the pencilled inscription "J. Whistler, fecit. Baltimore, 1855. 17 July to Frank B. Harper" in his own handwriting. This lithograph, now in the Pennell Collection, was described in an article by Mr. A. Hyatt Mayor in the *Print Collector's Quarterly* for October 1937, p. 305-7.

The new acquisitions bring additional proof of Whistler's earlier experiments. The two lithographs appear to be identical with the exception of the signature on the stone, which is distinct in one but barely visible in the second proof. The print, which is circular (*see illustration*), shows a gentleman in top hat standing in the lamp-light outside a window, serenading a young lady whose elbow rests upon the sill. Behind her, out of sight of the singing swain, is another young man who tenderly clasps the lady's hand. The caption below, printed in Whistler's handwriting, reads: "Engaged man sings . . . 'Dearest wilt thou then as now?'" Nothing so far has been learned of the origin or purpose of the print. There seems to be little doubt that Whistler himself was the artist, for it bears a strong resemblance to other drawings he made at this period. The Library owns a long letter written by him from Baltimore to a friend in Stonington in 1855, which is interspersed with similar amusing little sketches.

Whistler left West Point in June 1854, and, according to his biographers, went from there to Baltimore, where his half-brother, George Washington Whistler, who had married Julia Winans, sister of Thomas Winans, was a partner and superintendent in the Winans locomotive works. His younger brother William was an apprentice there, and the family wanted "Jem", as he was called, to enter the firm

too. In this the young man had no interest; instead he went to Washington and, failing to persuade Secretary of War Jefferson Davis to have him reinstated at West Point, he accepted a job as draftsman in the U. S. Coast and Geodetic Survey. The story of his short career of Government service is too well known to warrant repetition. He resigned in February 1855 and returned to Baltimore, where he must have remained until the following summer, when he went to Paris to study art.

In 1855 there were numerous lithographic establishments in Baltimore, not the least in importance being Sachse & Company and Hoen & Company. It is not unlikely that the Winans firm had an account with one of them, and the youthful Whistler may have persuaded the proprietor of one of the shops to let him try his hand at this fascinating printing process. Probably his experiment was only a humorous picture, but it is possible that he drew his design for the cover of a popular song, for Baltimore was a center of music publishers at that time.

At all events, we can be sure that in 1855 Whistler was aware of the lithographing process and tried his hand at it more than once, even though he had long forgotten these early experiments when Way succeeded in persuading him to try it again. Whistler and his friend, Fantin-Latour, were the two prime movers in the revival in England during the 1890's of this art medium.

Other purchases include 20 letters; a design in Whistler's handwriting for the invitation to the private view of his Venice pastels on Saturday, June 29, 1881, at the Fine Art Society; the galley proof of a catalog of autograph letters and manuscripts issued by George J. C. Grasberger in Philadelphia, with corrections and comments in Joseph Pennell's handwriting; and a copy of the published version which includes them.

The 20 autograph letters date from 1878 to 1898. The earliest of the group is a letter to Alfred Chapman ("Jack"), one of the early collectors of Whistler's paintings. In another letter owned by the Library, Whistler thanked his friend for the loan of his *Nocturne in Grey and Gold*, borrowed for the first exhibition of the Grosvenor Gallery in May 1877, and added, "Meanwhile I suppose you would not want to buy any etchings?" Evidently Chapman did, for in this newly acquired letter, which is dated August 9, 1878, Whistler listed 13 that he had dispatched "on last night's train." He also gave instructions, complete with sketches, concerning the frames (narrow black with gold) and the cutting of the mats, "showing no margin of the etching paper."

Two of the letters were written from France to Charles Hanson, Whistler's secretary, instructing him in various matters: bills which were piling up at this time; arrangements for one of his Sunday breakfasts; and directions for a new maid. He told Hanson to ask Theodore Roussel to write him a full description of the "Suffolk Street Meeting" (possibly of the Royal Society of British Artists in the summer of 1888, in the interim between the spring election and the termination in December of his stormy presidency); and, referring to his letter to the Sheridan Fords, he asked what Sir George Lewis (his counsel in the affair of the *Gentle Art of Making Enemies*) thought of it.

Two letters were addressed to Malcolm Salaman, the British author and critic. The first, dated November 1888, told of his election as an honorary member of the Royal Academy of Munich, and suggested to Salaman that he "dilate" upon this by pointing out the recognition which has come to him from abroad "as compared to the determined negation at home . . . And then you have the British Artists and their surly attitude towards the man who

had devoted to them his energies and his success and whose honours they now might have shared." The second one was written in Paris in May 1892, telling Salaman of his "stupendous" success at the Salon du Champs de Mars and sending him some of the Paris papers because, he commented, "you long ago covered yourself with glory as a bold and devoted 'Whistlerite.'" He advised Salaman to make extracts and put them side by side with the silly sayings of the London critics, to do something brilliant for the *Sunday Times* or the *Illustrated London News*. That Salaman was one of his admirers is evident from his book, *The Great Etchers from Rembrandt to Whistler* (London, 1914), in which he wrote:

who shall say that there ever was a greater etcher than Whistler, or one who did so large a number of plates that maintained the high average of the masterpiece.

and:

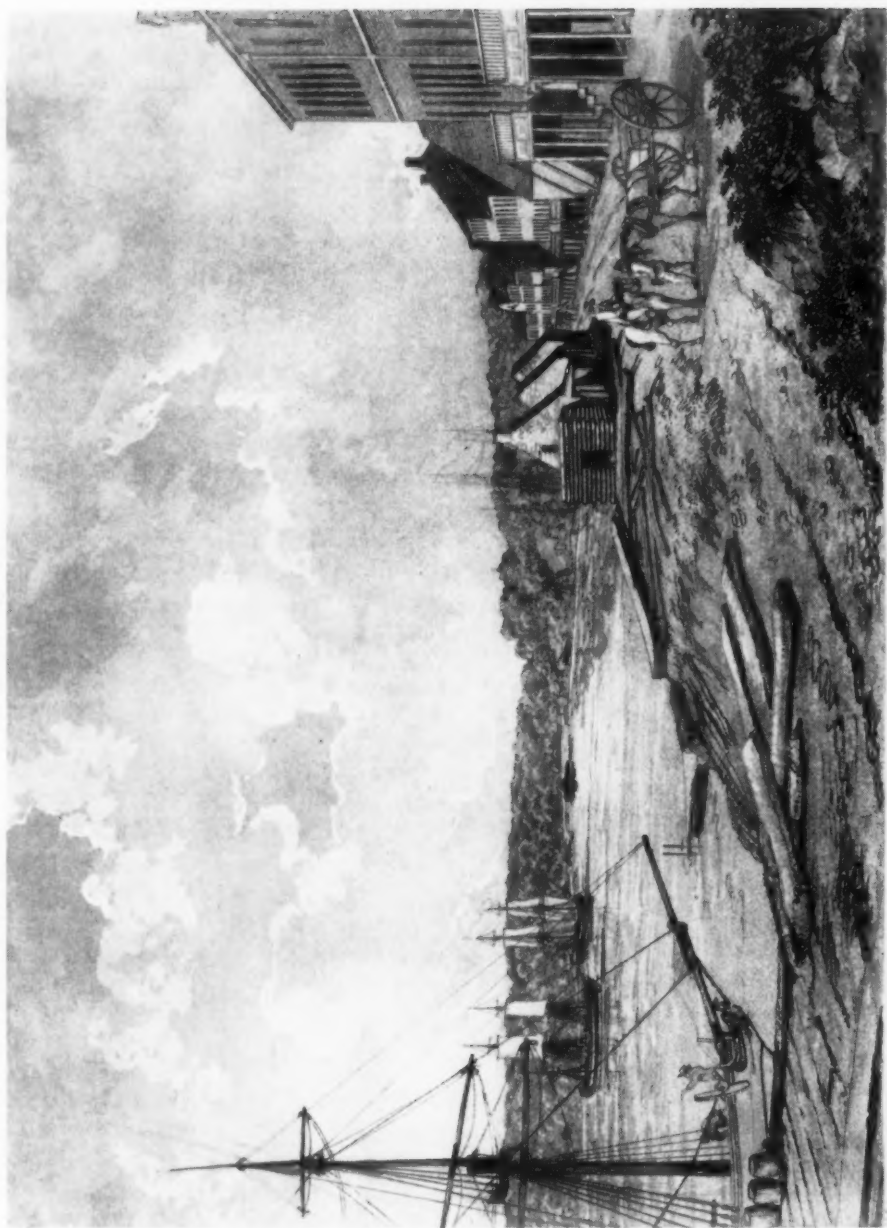
for not even Rembrandt himself was so obstinate in demanding from his copper-plate the perfect artistic expression of his pictorial conception.

One letter, addressed to Sir Francis Cowley Burnand, playwright and editor of *Punch*, warned against a notorious character who played a part in the lives of many distinguished contemporaries of Whistler. "I hear my dear Burnand that you have fallen under the fascinations of the modern Macaire—otherwise Boabdil el Chico! alias 'The Owl'—known to you as Charles Augustus Howell!!" He went on to say that "we have all gone through the phase," and sent a copy of the pamphlet *The Paddon Papers, or the Owl and the Cabinet*, published in 1883. Several of the letters, dated 1897 and 1898, were written to the Misses Margaret and Bernardine Hall (possibly two American girls, since they appear to have been friends of the Miss Kinsella who was the subject of the portrait *The Iris, Rose and Green*) re-



Angry man sings: "Dearest will thou then be now?"

An early lithograph by James Abbott McNeill Whistler, ca. 1855.



VIEW OF THE SUBURBS OF THE CITY OF WASHINGTON, aquatint by George Lehman Parkyn, 1793.

VIEW OF THE SUBURBS OF THE CITY OF WASHINGTON, aquatint by George Lehman Parkyn, 1793.

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garding plans for painting their portraits. In one he remarked:

We will do something charming. Meanwhile I have in my keeping the check which you so kindly sent me—but I should like much that you would keep it for me until our next sittings. It is a little superstition I have! I always think it in a quaint little way entangles the work if a cheque comes upon the palette too soon! May I then send it back to you? I am sure you will not misunderstand me. Cela portera bonheur.

Still another (from the Harris Whittemore Collection), postmarked Paris August 22, 1894, and addressed to Thomas R. Way, concerns the printing of several of the lithographs, with which he is well pleased.

It is very nice of you to devote yourself to these proofs so entirely—and I am enchanted. But also I think that we are on the verge of things that have scarcely ever been done.

Whistler biographies have been numerous, the most recent being Hesketh Pearson's *The Man Whistler* (New York, 1952). One wonders what more can be said, but as such letters, some hitherto unknown, turn up, new light is thrown upon one of the most controversial figures in the history of modern art.

Besides the two lithographs mentioned above, the Library purchased 72 etchings for the Pennell Whistleriana Collection. These came from the Harris Whittemore Collection, which had as its basis the nearly complete collection formed by the late Howard Mansfield, to which were added other states and impressions. Among these are the rare *Finette*, a beautiful proof on thin Japan paper, signed "Whistler" in pencil on the untrimmed margin; a very fine impression of *Steps, Amsterdam* with Whistler's notation on the back, "chosen for Howard Mansfield"; *Long House, Dyer's—Amsterdam*, a first state inscribed on the back "1st state pulled" and signed again with the butterfly, from the J. J. Caldwell Collection; *Square House, Amsterdam*, inscribed on the back "Early State—Chosen for Howard Mansfield,"

with the butterfly signature; and *Pierrot*, with the notation "3rd proof pulled" and the butterfly, also from the Caldwell Collection. Others also bear penciled notations and butterflies on the reverse, several indicating previous ownership by H. H. Benedict, H. L. Quick, J. Caldwell, and B. MacGeorge. Also in the group is a small nude study, not recorded in Kennedy, which is possibly unique.

Other Print Acquisitions

The Gardiner Greene Hubbard Fund was used for the purchase of an aquatint by George Isham Parkyns entitled *View of the Suburbs of the City of Washington*, which seems to be of some rarity. (See illustration.) Parkyns, a talented amateur watercolor painter and aquatint engraver, was born in Nottingham, England, about 1749 or 1750, and is principally known by the *Monastic Remains and Ancient Castles in England and Wales. Drawn on the Spot by James Moore, Esq., F. A. S. and Executed in Aquatinta by G. I. Parkyns, Esq.* (London, 1792). According to an interesting account of him by C. F. Bell published in the fifth annual volume of the Walpole Society (Oxford, 1917), "He had been compelled, as a result of an unfortunate speculation in land in North America, to cross the Atlantic and spend several years attending to his affairs in the United States." Evidently his finances forced him to seek employment, for David McN. Stauffer, in his *American Engravers upon Copper and Steel* (New York, 1907), notes that he came to Philadelphia in 1795 and "is said to have been employed by T. B. Freeman, the Philadelphia publisher of books and prints." In the March 3 and 10, 1795, issues of the *American Minerva*, and the *New-York (Evening) Advertiser* there appeared announcements of a proposal by James Harrison and G. I. Parkyns to publish in aquatint *American Landscapes*, described as "Twenty-four views;

Selected from some of the most striking and interesting prospects in the United States; each of which Views will be accompanied with a descriptive account of its Local Historical, and other incidental Peculiarities. By Mr. Parkyns." The advertisement promised views of Mount Vernon, the city of Washington, Philadelphia, and New York, and further stated that subscribers to the whole set would receive one engraving, delivered on the first Monday of each month at a cost of \$3.00 each for black or brown, and \$5.00 for colored. Evidently the project was never completed, for the only plates of the series known to have been engraved are the views of Washington (from Georgetown), Mount Vernon, and Annapolis, all of which are mentioned in *American Historical Prints*, by I. N. Phelps Stokes and Daniel C. Haskell (New York, 1932). Our plate, which measures approximately 11 by 15 inches, is possibly a view along the Potomac from a point near the end of the present Memorial Bridge. Ships are anchored at a dock and in the river. A row of houses on the right may be the same ones that can be seen in the middle distance of Parkyns' view of Washington from Georgetown, which is in the Stokes Collection. It is possible that it too was originally intended to be one of the series of 24.

More than a century ago . . . a Frenchman on the Seine wrote, apropos of a flood of publications hot from the press, "Texas has become a rich field for literature and anyone may exploit it." . . . The occasion for the outburst was the founding of a colony of Napoleonic exiles on the bank of the Trinity River in the heart of the Texas wilderness. Such a demonstration of the Rousseauian doctrine of return to nature was enough in itself to excite the interest of romantic France: joined to patriotism and national pride, it aroused an enthusiasm that swept the nation, expressing itself in public subscription, benefit performances at the theaters, literary productions, and pictorial delineations of imaginary scenes in the far-off colony.

This passage from *The Story of Champ d'Asile*, translated from the French by Donald Joseph and edited with an introduction by Fannie E. Ratchford (Dallas, 1937), provides an explanation of two other aquatints of historical interest which were acquired with Hubbard funds. Published in Paris by the firm of Basset, well-known print dealers of the Rue St. Jacques who had been in business since the beginning of the eighteenth century, the two prints bearing the titles *1^{ère} Vue d'Aigleville, Colonie du Texas ou Champ d'Asile* and *2^{ème} Vue d'Aigleville, Colonie du Texas ou Champ d'Asile* have the imprint "dessiné et gravé par Yerenrag." Spelling this name backwards, one infers that they may be the work of Louis Garnerey (or Garneray), a French painter and aquatint engraver who is known to have painted views of Philadelphia and New York that were published by Basset and to have executed numerous aquatints.

Both of these prints, highly romantic conceptions, show elegantly clad colonists, the men in uniform complete with golden epaulets and cockaded hats and the women dressed in the fashion of the day, engaged in building the new settlement in the midst of a tropical landscape. Signs nailed to the trees mark the "Rue d'Austerlitz" and the "Place Marengo." This was the quaint picture as imagined back home of the short-lived colony established on the banks of the Trinity River in Texas by the two groups of exiles who set sail from Philadelphia in December 1817 and the following April under the leadership of Generals Lallemand and Rigaud.

Four prints by an Indian artist, Ramendra Nath Chakravorty, were purchased from a collection of his etchings and woodcuts exhibited at the Smithsonian Institution last January. Mr. Chakravorty, who spent 6 months in the United States on a State Department Leader Grant, is the Principal of the Government Schools

of Art and Keeper of the Government Art Gallery at the Indian Museum in Calcutta. He studied printmaking techniques in England with Eric Gill, W. P. Robbins, and Middleton Todd. The prints acquired by the Library were three etchings entitled *In the Fog at Himalaya*, *Spring Dance*, and *The Poet Tagore*, and a woodcut, *A Santal Home*.

A few gifts of prints have also been received: from Mr. Norman Kent, the well-known wood engraver, a linoleum cut from a sketch of Joseph Pennell that he made at the Art Student's League in 1925; from Mr. Robert Nisbet, the etcher, another example of his recent excursion into the field of wood engraving, *Willow Lace*; and from Mr. B. B. Barkai, the Israeli journalist, a woodcut, *Trees in a Storm*, by his fellow-countryman Jacob Pins. The late John Taylor Arms added *Studies after Lalanne* (etching, 1919), *Spanish Profile* (1951), *This England* (1952), and a lithograph portrait of himself by William Oberhardt, to the Dorothy Noyes Arms Collection. The Society of Washington Printmakers presented Robert O. Hodgell's intaglio print, *Carnival*, purchased for this purpose from their 1952 annual exhibition. Mr. Federico Cantú, a distinguished engraver of Mexico, was the donor of two publications containing three original examples of his copper engravings, *Federico Cantú* (México, 1948), and *Trece Buriles de Federico Cantú* (México, 1951). Mrs. Katherine C. Watson of California presented a group of eight lithographs by the late Adele Watson.

Miss Priscilla Dalziel has given a collection of the work of her father, the late William Sanderson Dalziel (1838-1937), comprising 8 woodblocks with accompanying proofs and 39 additional wood engravings. Dalziel, who was born in Edinburgh, left school at the age of 13 and became a pupil of his well-known uncles, the Dalziel brothers, whose printing and publishing

establishment in London was one of the foremost in Europe. He mastered the exacting art of wood engraving and worked for the firm until 1869, when he came to the United States and won immediate recognition. He was first employed by Stoker-Fields & Osgood, publishers of a popular weekly which was sold to Harper Brothers soon after his arrival. His wood engravings appeared in *Harper's Weekly*, *Harper's Bazaar*, and numerous other publications, among them the *Century Dictionary*, which contained over 600 of his blocks. When wood engraving as a means of reproduction had become largely superseded by the halftone process, he turned his attention to fruit culture in Colorado, but he continued practicing his art in his spare time. This small group adds another facet to the story of nineteenth-century American wood engraving as exemplified by our holdings, which include the Drake and Millet collections of artist proofs executed for the *Century* and *Scribner's* magazines, and a number of original wood blocks donated by Harper Brothers, Scribner's and the Appleton-Century Company several years ago.

The print collection of the late Justice Oliver Wendell Holmes has recently been transferred to the Prints and Photographs Division by the Rare Books Division. For the benefit of future biographers who may be interested in his personal tastes, the group will be kept intact. In his youth Justice Holmes tried his hand at etching at least once, for among the prints is a skillfully executed little etching after a sketch by Claes Berchem, which bears the inscription "For Mother, OWH, Jr." That he loved beautiful prints is indicated by his Dürers and Rembrandts, of which there are several, and by his selections from the work of Seymour Hayden, Samuel Palmer, and William Hogarth. He also appears to have had a fondness for Japanese prints, of which there are many, including a series

of spirited scenes of the Sino-Japanese War published in Tokyo shortly after it ended.

Photographs

Among the Library's most important and extensive holdings is the pictorial record of the Civil War period, which includes one of the two sets of negatives made by Mathew Brady; several hundred original drawings made on the battlefields and elsewhere for publication in *Harper's Weekly* and the Frank Leslie weeklies by Edwin Forbes and the Waud brothers; and numerous lithographs published during the war years. A welcome supplement to this extensive collection is an album of carte de visite photographs presented by Mrs. Charles P. Lyon of Ogdensburg, New York, on the flyleaf of which appears the following inscription:

For Mrs. Eugenia Berry, Matron
from

Mrs. E. Pane Russell. Uls. Co. N. Y.

" Rebecca R. Pomroy Chel.** Mass.

Miss Caroline A. Burghardt Grt. Bar. Mass.

" Mary A. C. Johnson Fryeburg, Maine.

" Agnes Findley New York City

" Martha A. Wood Boston, Mass.

As a token of Friendship and Appreciation of
her kindness to them, while nurses at Columbian
C. Hospital.

Washington, D. C.

U. S. A.

February 11, 1863.

The album includes photographs of Union officers, civilians, and numerous ladies obviously dressed in their best, some of whom were probably nurses who served with Mrs. Berry. Although many of the photographs are not identified, they form an interesting group, especially from the point of view of the dress of the period.

The Civil War collections were also augmented by a gift from Mr. W. C. Armistead of several photographs taken by his father, G. W. Armistead, a photographer of Corinth, Miss. Carte de visite in size, they portray Generals Dodge, Grant, and Scho-

field; a group of officers identified by the donor as General Dodge's staff; the southern mansion used as headquarters by General Dodge; and a ragged slave boy. Two of the photographs were taken before and after the execution of a "rebel" spy. Mr. Armistead also presented two daguerreotype portraits of his father.

The Brady Collection was enriched by a gift from Maj. Gen. Ulysses S. Grant III of 11 very handsome enlargement prints made by Ansco from the original Brady negatives, among which are portraits of Ulysses S. Grant as General of the Union Armies and as President, and portraits of Edwin McMasters Stanton and Hamilton Fish. The 44 negatives from which this group was selected were discovered in an Oswego, N. Y., barn by Mr. George L. Andrews. They were purchased by Ansco because predecessors of the firm, Edward Anthony and F. & H. T. Anthony, had sold photographic materials to Mathew Brady.

One of the most extensive gifts made during the year is the working collection of the publishing firm of Wittemann Brothers, later the Albertype Company of Brooklyn, N. Y., presented by Mrs. Herman L. Wittemann, widow of the late proprietor. This publishing firm was started by Mr. Wittemann's father and uncle shortly after the Civil War. Both generations of Wittemanns were photographers who travelled extensively, taking their own pictures or acquiring prints from local photographers of notable views to be reproduced as postcards and souvenir booklets. This activity continued until Mr. Wittemann's death in 1952, the work of his last 20 years having been increasingly centered on small colleges and religious institutions. The files, containing an estimated 115,000 film-copy negatives, 1,200 original film and glass-plate negatives, 25,000 miscellaneous photoprints, and hundreds of photo-gelatin reproductions, consist mainly of views, typical of the postcard industry, of public

buildings, churches, colleges, business establishments, and scenic spots of "local color" in cities and towns all over the United States.

Another large collection, primarily of photographs, which was presented to the Library is that of the late Arthur Stanley Riggs, of Northport, Long Island, and Washington, D. C., author, lecturer and teacher of art history. Mr. Riggs was a Fellow of the Royal Geographic Society, a member of the editorial staff of *Art and Archeology*, and onetime secretary of the Archeological Society of Washington. In addition to many magazine articles, he was the author of *Vistas in Sicily* (New York, 1912), *France from Sea to Sea* (New York, 1913), *With Three Armies on and Behind the Western Front* (Indianapolis, 1918), *The Spanish Pageant* (Indianapolis, 1928), and *Romance of Human Progress* (Indianapolis, 1938).

The negatives, over 3,000 in number, were taken in France, Italy, Spain, Greece, Egypt, and the United States, and include views of the country, street scenes, personalia, and local occupations. Outstanding are two groups taken in Spain in 1910 and 1927. With the exception of the Spanish series, the photoprints were not made from Mr. Riggs' own negatives but were collected by him from commercial and other sources and constitute the working files used in his writing. In the collection are also reproductions, postcards, clippings, and a diary kept during a trip to Egypt in 1905-6, in which he recorded at Cairo under the date March 26, 1906: "To my grief at least $\frac{1}{2}$ my negatives are bad, and it is 95% the fault of the camera, which isn't worth a d—. D. will try to fix it for me. He advised me to throw away my whole outfit, save the lenses, and get a plain simple one."

Mr. Alva A. Simpson, Jr., of Santa Fe, N. M., presented a collection of 21 photographs taken by Peter Mygatt and Lau-

rence Kafer which portray life and conditions on the Navajo Indian Reservation. They were evidently made to accompany an appeal for help addressed to the New Mexico Department of Public Welfare by a group of Indians who held a meeting in May 1952 to discuss their plight. A facsimile copy of the letter, written by one of the women and signed by 65 of the Indians, tells simply yet graphically of the hardships resulting from the loss of their livestock—"Or sheep and cattle are all gone away. They had hard time for their feed. They are Hungry so deaded." The photographs show the barren landscape, sparsely growing corn, and primitive living conditions of the people. There are also pictures of the women in their hogans weaving, spinning and carding wool, and grinding corn. One photograph, captioned "Navajo Bank," shows nearly \$30,000 worth of jewelry, known as "pawn" and used for exchange. If not redeemed within 4 or 5 years, the "pawn" is sold on the open market as "dead pawn."

A collection of 170 photographs of Turkey, a number of which were shown in the Library's exhibition *The Old and the New Turkey* in the autumn of 1952, was contributed by the Press Attaché for the Embassy of the Turkish Republic, Mr. Nuzhet Baba. Taken in Ankara, Istanbul, and other parts of the country, the photographs cover a wide variety of subjects, including architecture, rural life, agriculture, industry, modern engineering projects, and the educational, cultural and other activities of the Turkish people. They form an interesting counterpart to the picture of Turkey of 60 years ago which is portrayed in the 40 handsomely bound albums of official photographs of the country, the people, and their activities, presented to the United States Government by Sultan Abdul Hamid II in 1893.

Also relating to the Near East is a group of 47 photographs presented by Dr. A. Law-

rence Lochart of England, formerly official photographer of the Anglo-American Oil Company. They were selected from his extensive personal files of Iranian material and offer views of the country, street scenes and people; and architectural subjects such as tombs, mosques, a caravanserai, and other types of buildings in Meshed, Teheran, Gazvin, and Isfahan.

Mr. William E. Warne, Director of the Technical Assistance Program for Point Four in Iran, who is an amateur photographer of ability, has continued his practice (noted in last year's report) of contributing duplicates of color transparencies taken during his travels abroad. The recent additions to his collection include scenes in Greece, Iraq, Lebanon, Turkey, Syria, India, the Philippine Islands, and Holland.

From Mr. A. Kaiming Chiu, Librarian of the Chinese-Japanese Library of Harvard University, came two small groups of photographs issued by the French High Commission in Indo-China. One lot of 10 items, accompanied by a press release, was taken during "Opération Mercure," a military engagement which took place in March 1952 in the vicinity of Thai Binh in Tonkin. The second lot, consisting of 17 photographs, includes examples of the work of the Ecole Française d'Extrême-Orient, Hanoi, in restoring and preserving the historic monuments of Cambodia, Laos, and Viet Nam. There are pictures of the Musée Louis Finot in Hanoi and several temples in Cambodia, some shown both before and after restoration.

Relating to the same part of the world is the collection of 131 photographs and photostats of maps and plans presented by Mr. Lawrence Palmer Briggs, which were used to illustrate his work "The Ancient Khmer Empire," published in the *Transactions of the American Philosophical Society* for 1951. They came from various sources, among them the Musée Guimet

in Paris and the Ecole Française d'Extrême-Orient, and include photographs of temples and other monuments, bas-reliefs, and sculpture of the various periods of this ancient empire.

Documenting still another part of the world are 68 mounted exhibition photographs of scenes and people, taken in the High Andes of Ecuador by Maj. Albert E. Wolff of Washington, D. C. During a recent stay in this isolated and rarely photographed area, Major Wolff journeyed along the road from Azogues to Cuenca, photographing natives along the way. There are interesting studies of the Indians pursuing their various occupations: going to market laden with pottery jars and other wares, plaiting straw hats (one of the country's principal industries), spinning, and cooking. There are also views of the towns of Azogues, Cuenca, and Loja—street scenes, markets, buildings, and people.

Last year's report described in detail the excellent photographs of Mexico and Guatemala made by the late Gordon Abbott and presented by his widow. Mrs. Abbott has now turned over to the Library her husband's entire files of negatives, which include his photographs of these two countries as well as pictures taken at an earlier period in the United States, Italy, Germany, France, and England.

Portrait Collection

The Honorable Tom Connally, former Senator from Texas, has presented to the Library, along with his papers, a collection of 361 photographs and other portraits illustrating his long career in public life. Some of the early photographs show him as a senior law student at the University of Texas in 1898; Sergeant Major in the Second Texas Volunteer Infantry during the Spanish-American War; member of the Texas Legislature in 1901; candidate for the United States House of Representatives

in 1916; and Captain in World War I. A large proportion of the items are news and studio photographs highlighting important events, committee meetings, and social and political functions which took place during his terms of office as United States Senator from Texas (1929-52). Many show him with distinguished colleagues and statesmen of foreign countries. One group was made by *Life* photographer Tom McAvoy on the occasion of one of the Senator's famous breakfasts for members of the Senate and Government officials. Among the portraits are 13 original cartoons of the Senator, drawn by Clifford and Jim Berryman for the Washington *Evening Star*, and several others by Gib Crockett, H. F. Talburt, John F. Knott, and Jack Patton. These will be a valuable addition to the Library's continually expanding file of original political cartoons.

A somewhat smaller group relating to the career of another distinguished American are the photographs that accompanied the papers of the late Leland Harrison, given by Mrs. Harrison and recently transferred from the Manuscripts Division. During his long diplomatic career Mr. Harrison served as ambassador to Sweden, Rumania, and Switzerland. There are studio and informal portraits of his family and associates, as well as many official photographs taken at diplomatic functions.

Mr. Ralph P. Wentworth of New York City presented an attractively bound album commemorating the United States tour made in 1951 by Dr. Carl Alwin Schenck under the auspices of the American Forestry Association. Dr. Schenck, known as the "Grand Old Man of American Forestry," was born in 1868 in Darmstadt, Germany, and after receiving his Ph. D. degree *summa cum laude* in 1894, came to the United States to be forester of George W. Vanderbilt's estate "Biltmore Forest," in Asheville, N. C. The Biltmore Forest School, which he started in 1898,

was the first institution of its kind in the United States. It closed in 1913, after having graduated 400 students. Subsequently Dr. Schenck spent many years in the United States teaching and lecturing. In 1945 he was appointed Chief of Forestry in the new state of Hessen by the American Military Government in Germany. His last visit to this country before his 1951 tour had been in 1938.

The album opens with a chronology of Dr. Schenck's life. It contains photographs, photostat copies of clippings from newspapers and periodicals, and mementos of the trip, which spanned the country from the East to the West Coast. The photographs record his arrival in New York, a dinner given in his honor by the alumni of Biltmore Forest School, his official welcome at the headquarters of the American Forestry Association in Washington, visits with former students all over the country, the dedication ceremonies at Carl Alwin Schenck Grove in Prairie Creek State Park, Calif.; the dedication of the Schenck Unit of the Millicoma Forest, in Oregon; a tree planting at the Dawes Arboretum near Newark, Ohio; and many other events on the tour. The album ends with pictures of farewell ceremonies and articles from German newspapers reporting the honors conferred upon the last living pioneer in the field of forestry.

Architecture

In 1950 a group of friends of French history, culture and architecture, under the leadership of Mr. Fiske Kimball, Director of the Philadelphia Museum of Art, formed the Société Mansart. Its purpose has been to raise funds by private subscription to purchase, for preservation in the Library of Congress, the Alfred Marie Collection of tracings of drawings of French architecture of the seventeenth and eighteenth centuries. Alfred Marie is a distinguished Parisian scholar who has de-

voted his life to the study of the architectural archives of the Cabinet des Estampes at the Bibliothèque Mazarine, the Bibliothèque de l'Institut, and many other institutions. His findings have been brought together in the form of tracings of original drawing of plans, elevations and details. For the most part they are in pencil on thin paper; some are colored in chalk; and some are pen-and-ink and wash drawings. Besides the purely architectural documents, which include palaces, country estates, town houses, and public buildings, there is also material on garden designs, parks, decorative sculpture, and scenery for fêtes.

About 3,000 pieces from the Marie Collection have thus far been received, consisting of material on Versailles and the Trianons, the Ménagerie and gardens, and the Arsenal in Paris; Sceaux, Marly, Clagny, and Fontainebleau; parks of the French highway system; and designs for the "fêtes des plaisirs de l'île enchantée." Mr. Marie's arrangement is by monument or category.

Miscellaneous

Through the efforts of Dr. Harry J. Krould, the Library has obtained nearly 500 anti-Communist posters published since 1951 in France, West Germany, Italy, Greece, the Netherlands, Sweden, Turkey, Mexico, El Salvador, Burma, China, Japan, the Philippines, South Korea, Thailand, and Viet Nam. Many of them are non-pictorial, this fact being especially noticeable in the French group, which includes many that were used in connection with the 1953 elections. Taken as a whole, there are very few that are well designed, and in the majority of them a complete lack of artistry is only too apparent. Supplementing this group is a

gift by Mrs. Janie E. Mason of the Library staff, consisting of 11 similar posters issued in Paris by Paix et Liberté. In addition, 67 campaign posters issued in 1946 by the Czech National Socialist Party, the Czech People's Party, and the Czech Social Democratic Party were transferred to the Library from another Government agency.

One rather unusual item, given by Mrs. Eddie W. Wilson of Los Angeles, is a scrapbook devoted to the gourd. Mrs. Wilson is the author of *The Gourd in Folk Literature* (Boston, 1947), which was published by the Gourd Society of America in a series devoted to the study of gourds in ethnic cultures. Compiled from the working collection used in Mrs. Wilson's extensive research on the subject, the scrapbook contains clippings from magazines and newspapers; color reproductions; several original items, such as a figure appliqué in silk of Li T'ieh-Kuai, one of the Eight Immortals of Taoism, symbolized by the gourd carried on his back; and many pencil sketches and tracings from ceramics, paintings, and various other sources. Included also are six published articles by Mrs. Wilson on the use of the gourd in various cultures.

We have attempted in this account of the highlights among the year's acquisitions to give the reader some idea of the Library's holdings in the realm of pictorial documentation, fine printmaking, and Whistleriana, and of the various kinds of material that we are collecting and preserving for posterity. It is our hope, of course, that it will serve as a guide for prospective donors who may have similar collections which they believe to be of sufficient importance to warrant preservation in the national library of our country.

Alice Lee Parker and Staff
Prints and Photographs Division

Microreproduction

This report follows the pattern established last year;¹ that is, it relates significant developments in policy and practice, and it summarizes significant acquisitions in microform.

Seven microfilming projects have been authorized during the past year. These are almost equally divided between domestic and foreign operations, and nearly equally divided between those undertaken primarily as a medium of preservation and as a means of acquisition. The Photoduplication Service in April 1953 completed the copying of the *Richmond Enquirer* for 1804-67 and it has retained the 41 reels of negative film. It likewise is continuing its copying of the *Washington Daily News* (1952-) on a current basis, and it has begun filming the Library's file of the Arabic newspaper *Al-Difa'a* for the years 1942-50. Because of delay in the establishment and operation of the photolaboratory of the National Diet Library in Japan, the project to copy Chinese gazetteers available only in Japan has not yet been implemented, and because the papers of the Duke of Bedford are temporarily unavailable the project to copy a number of items in that collection which are significant to the study of American history has been suspended. On the other hand, the project on Mount Athos has been completed, and the 94 100-foot rolls of negative film, while not available for reference use in the Library, may be used to supply positive copies at the regular rates charged by the Photoduplication Service.

All efforts to organize a major expedition to Mount Athos, comparable to those which were so successful in Jerusalem and on Mount Sinai, had been unsuccessful. Dr. Ernest W. Saunders of the Garrett Biblical Institute of Chicago, using the resources of his Fulbright fellowship, supplemented by a small grant from the Society of Biblical Literature and by a purchase order for negative films and the loan of photographic equipment from the Library, has been able to photograph some 200 of the 11,000 manuscripts housed in the monasteries on the holy mountain.² As the last report was being written, Prof. David L. Dowd of the University of Florida was completing his year as a Fulbright fellow in France, where he had copied for the Library four inventories in the Departmental archive at Lille.³ During the tenure of their respective Fulbright fellowships in 1953-54, Dr. Howard C. Payne of the State College of Washington will report on such unpublished bibliographical tools as he finds in departmental archives in France, and Dr. Dorothy M. Schullian of the Armed Forces Medical Library will have similar materials copied for the Library in the archives and libraries of Italy.

² For news of another photographing expedition in the interests of scholarship, see M. Richard, "Rapport sur une Mission d'Etudes en Grèce (29 Aout—29 Novembre 1951)," in *Publications de l'Institut de Recherche et d'Histoire des Textes, Bulletin d'Information, No. 1* (1952), p. 48-80, of which pages 59 ff. especially relate to Mount Athos.

³ "The French Departmental Archives and the Fulbright Microfilm Project," in *American Archivist*, XVI (1953), 241-49.

¹ *QJCA*, X (1952-53), 21-32.

The Library has continued to acquire materials of diverse nature on microfilm. For example, the Law Library has authorized the purchase of copies of certain titles in the Vatican Library that were selected by the Consultant in Canon Law. The Manuscripts Division has acquired microfilm copies of the orderly book kept at Gen. Robert Howe's headquarters, 1776-78; approximately 350 papers of Horace Gray, Associate Justice of the Supreme Court; and the manuscript minute-book of the First International Working Men's Association, 1866-69. It also has placed orders for copying selected papers of Sir Robert Liston, second British Minister to the United States. The Library purchased 17 reels of film containing volumes of the Straits Settlements Blue Books for the years 1875-1936 and 2 reels of Canadian Parliamentary Debates, 1866-70 and 1873-74; it received as gifts 710 positive copies of dissertations on microfilm, and 22 100-foot reels of negative microfilm containing the Australian letters of the Society for the Propagation of the Gospel in Foreign Parts, 1788-1900; and it received on exchange another 50-odd reels of copies of records in the Genealogical Office of Ireland, 13 positive reels of Hebraic manuscripts now at the Westdeutsche Bibliothek in Marburg, and from the same source some 70-odd small rolls of microfilm containing facsimiles of catalog cards for East European periodicals. The Library also acquired positive copies of 50 of the 2,116 reels of microfilms of archives of the Japanese Foreign Office, and it acquired positive copies of about half of the reels made on Mount Sinai in 1950.

The cooperative project with the Museo Nacional de Historia in Mexico, from which the Library receives copies of selected documents and other desiderata, has continued, as has that with the University of Santiago in Chile, which is copying the newspapers *El Mercurio* and *El Ferrocarril*.

The Photoduplication Service is copying, on behalf of the University of Texas, selected Latin American newspapers for which at least three subscriptions to the cooperative enterprise have been received. At the time of writing the Library is filming *El Diario de la Marina* of Havana and *La Prensa Libre* of San José, Costa Rica. No titles in this program duplicate those offered by the long-standing Harvard project for microfilming foreign newspapers. The Photoduplication Service has also copied the *Savannah Tribune*, one of the most important post-Civil War Negro newspapers, for the years 1875-76 and 1892-1943 on a subscription project organized at Atlanta University. The material is arranged on 44 reels, containing 2,903 feet of film. The Library has acquired a positive copy only for the period 1875-1924.

On the basis of a survey made by the Documents Expediting Project to ascertain interest in microfilm copies of the *Daily Reports*, *Foreign Radio Broadcasts* published by the Central Intelligence Agency, the Photoduplication Service has been filming these reports for subscribers on a current basis, beginning with those for January 1952. The annual series fills 11 100-foot reels. The Department of State has made available to the Documents Expediting Project a set of the basic scripts used by its International Broadcasting Division since January 1953. Again in response to demand from subscribers, the Photoduplication Service is microfilming the material, which it is estimated will fill 5 100-foot reels annually. Through the cooperation of the Division of Public Documents of the U. S. Government Printing Office, the Documents Expediting Project, and the Library (whose Photoduplication Service is producing the negative microfilms which are the first step), the Readex Microprint Corporation is publishing all non-depository U. S. Gov-

ernment documents beginning with the titles found in the *Monthly Catalog* for January 1953.⁴ Approximately 12,000 non-depository titles (with a total pagination of nearly 300,000) appear annually.

Checklists for several cooperative projects that had been completed and reported upon earlier were published by the Library. *Negro Newspapers on Microfilm: A Selected List* (1953) lists some 200 papers, films of which may be purchased in units of one reel at the rate of 9 cents a foot. The *Checklist of Manuscripts in St. Catherine's Monastery, Mount Sinai* (1952) and the *Checklist of Manuscripts in the Libraries of the Greek and Armenian Patriarchates in Jerusalem* (1953) list the manuscripts microfilmed and the illuminations photographed at those locations. Positive copies of the microfilms and copies (film or paper) of the illuminations may be purchased at the currently published rates of the Photoduplication Service. Because the holdings in the film collection of the official Mexican gazettes were considered too scattered to justify issuing a printed checklist, the list, entitled *Official Gazettes of Mexican States Microfilmed by the Library of Congress*, was issued in April 1953 as Supplement No. 1 to the *Microfilming Clearing House Bulletin*, and is available free upon request made to the Publications Section of the Secretary's Office. The *Checklist of Archives in the Japanese Ministry of Foreign Affairs, 1867-1945* has, at the time of writing, just gone to press. The significance of this checklist is considerable. It opens to researchers a collection containing materials essential for investigating crucial phases of American and world history. Even before all work on the checklist had been completed four studies had

been based on research in the collection.

The Pan American Union published during the summer a *Union List of Latin American Newspapers in Libraries in the United States*. The Library participated in the planning and production of this list. Pages 233-35 list the papers that are already available on microfilm. The Library recently published for limited distribution the *Selected List of United States Newspapers Recommended for Preservation by the ALA Committee on Cooperative Microfilm Projects*. A companion publication is the second edition of *Newspapers on Microfilm: A Union Checklist*, the first edition of which had been published by the Association of Research Libraries in 1948. This may be purchased from the Card Division.

The Microfilm Reading Room added to its collections during fiscal year 1952-53 more than 2,200 reels of microfilm, containing approximately 5,000 titles. They include such varied items as materials in Austrian monastic libraries, unit histories of World War II, and archives of several Mexican states. Also added were some 2,200 microcards and nearly 20,000 microprint cards, the latter including more than 1,000 dramatic works written in the English language prior to 1900. These additions brought the items in the custody of the Microfilm Reading Room to more than 32,000 reels of microfilm, 6,800 microcards, and 43,000 microprint cards.

On February 1, 1953, the American Documentation Institute officially transferred to the Photoduplication Service the administration of its Auxiliary Documents and Journal Reproduction programs, together with the collection of microfilms and documents associated with them. The collection consists of approximately 3,000 auxiliary documents, the microfilms for approximately four-fifths of the documents, and about 800 100-foot reels of journals on negative film. The Photoduplication

⁴ This project was proposed by Thomas R. Barcus of the Processing Department staff in his article, "Micro-reproduction of Federal Publications," in *Library Journal*, LXXVII (1952), 39-41.

Service also continues to house the 107,000 declassified reports of scientific and technical information gathered by special missions in occupied countries at the end of World War II which are known as the Publication Board Reports. Microfilm copies of these are made upon demand.

The transfer of negative microfilms from Reference Department units, notably the Microfilm Reading Room, to the Photoduplication Service, mentioned in last year's report as impending, has been held in abeyance pending a survey of the types and categories of microfilm for which the Library possesses negatives only. It has been decided in principle that some negatives (for example, those for which replacement costs are only negligibly higher than positives, and for which replacement presents no problem through location of or permission to use the original) may be considered service copies and therefore expendable. Such negatives, perforated at each end of the reel so as to distinguish them from non-service negatives, may be used for reference purposes in the Library or borrowed on interlibrary loan and will, therefore, continue in the custody of reference units. All other negatives, the exact number of which is unknown but which is patently extensive since it embraces the Jerusalem, Mount Sinai, Mexican gazettes, and Japanese Foreign Office collections, will be transferred to the Photoduplication Service as originally planned.

Other "unfinished business" of importance beyond the confines of the Library is connected with the cameras lent to the Philippine Islands and Burma, respectively, and with the proposal to the Association of Research Libraries relative to a cooperative program for copying folklore materials. The Burmese Government has accepted the *modus operandi* proposed by the Library, which, in essence, is that the Government of Burma supply quarters and professional supervision for the project; that the Library

supply the camera, negative film, and necessary photographic supplies; and that the Library make for its own use one positive copy, allowing the Government of Burma to retain the negative. The American Embassy, which has taken an active interest in the project from the start, has offered to provide administrative supervision, the part-time services of a photographer, and the shipment of exposed film via diplomatic pouch. The Library proposed to the Association of Research Libraries at its June 1953 meeting that those members already possessing important collections in the field of folklore divide the burden of copying the large quantity of materials available in foreign libraries, that positive copies of the films be lent freely, and that the program be coordinated among participants and developed over a 5-year period. At the time of writing, no action apparently had been taken by any American library.

The need for coordination of effort among American research libraries and for more effective liaison among professional associations whose members are concerned primarily with research based upon original sources has led to the establishment of a number of committees. The Council of National Library Associations has agreed to establish a Joint Committee on Cooperative Microreproduction, on which the interests of custodians and consumers would be represented. More recently, at the instance of the American Philological Association, there has been organized a liaison committee to "maintain communication with committees of other societies." The Association of Research Libraries has a Committee on Cooperative Access to Newspapers and Other Serials which, at its first meeting, decided to devote its attention first to problems associated with adequate coverage in the United States of current foreign newspapers. The American Library Association for several years

has had a Committee on Cooperative Microfilm Projects, which first concentrated on problems presented by domestic newspapers, especially those printed after 1870, and more recently prepared a *Statement of Principles to Guide Large Scale Acquisition and Preservation of Library Materials on Microfilm*.⁵

In June 1953 the International Council on Archives, responding to the resolution of the Seventh General Conference of Unesco requesting the opinion of competent international organizations on the questions posed by the Italian delegation to Unesco relative to the reproduction of original materials in archives and libraries, appointed an *ad hoc* committee. Its recommendations were that microreproduction be authorized to the greatest extent possible as a medium for the diffusion of culture, that bilateral agreements between institutions have been and are desirable

practices, and that films made under these conditions be protected from commercial exploitation.⁶

On all these committees the Library has been represented officially or through personal participation by a staff member, and in several of them it has played a major role. All of them should affect acquisitions in the future.

LESTER K. BORN

Coordinator of Microreproduction Projects

⁵ A more detailed résumé of the original French text of the report was published in the *Information Bulletin* for August 17, 1953, page 13. For the Library's proposal to Italian archives and libraries in 1949, see the author's "Microfilming Abroad," in *College and Research Libraries*, XI (1950), 250-58. In this general connection it is interesting to read the note (in English, French, German, and Italian) inserted in the opening pages of *De Rijksarchieven in Nederland* (The Hague, 1953): "With a few exceptions, the archive-units mentioned hereafter may be consulted by the public without any formalities, restriction or expense. Everybody is at liberty to make copies or extracts from the documents, or to order copies, extracts, photographic reproductions and microfilms of them according to tariff."

⁶ Published as an Appendix to the Library's *Information Bulletin* for March 9, 1953. Also published in *College and Research Libraries*, XIV (1953), 288-91, 302; and in the *Selective List* (mentioned in the text), p. ix-xii.

Hispanica

Interests and activities in the field of Hispanic acquisitions are Library-wide. Nearly every administrative division or consultant reporting recently to readers of the *Quarterly Journal* has touched on some Hispanic aspect of their quite diverse efforts and accomplishments in building the collections. In the last year or so notes on interesting and important Hispanica have been carried in the articles on music, prints and photographs, philosophy and religion, rare books, manuscripts, law, maps and, cutting across all subject fields, micro-reproduction.¹ The vigor and concern thus attested is reassuring evidence that the Hispanic Foundation, one of whose prime responsibilities is to enrich the already eminent Hispanic accumulations of the Library of Congress, does not labor alone, but is joined by many willing and able copartners.

Established in 1939 for the particular purpose of focusing the Library's interests in Hispanic fields, the Foundation is a national "center for the pursuit of studies in Spanish, Portuguese, and Latin American culture." Taking as its province of operations virtually all knowledge insofar as it involves Hispanic areas, the Foundation has the general oversight of the permanent Hispanic collections. It has been said that "The Hispanic holdings of the Library of Congress constitute the largest single collection [in the world] of material on the life and culture of Latin America, Spain, and Portugal," so this task is no small one.

¹ *QJCA* IX (1951-52), 17-19, 37, 44, 46, 47, 99, 140, 159-60, 202-05, 228-29; X (1952-53), 13-17, 28-30, 32, 48, 49, 53-56, 58, 152, 154.

The energies of the Foundation's staff are devoted in great part to developing the collection's usefulness for Congress, scholars, and the general public at home and abroad.

As the prime and active agent for the Library of Congress in current and retrospective Hispanic acquisitions, the Foundation covers a broad range of subjects and countries. The scope and depth of its usual concerns in this respect were illustrated in the last report published in the *Quarterly Journal*, covering the period 1949-51.² Rather than give a similar detailed summary of particular acquisitions since 1951, we should like to treat of some general problems and broad policies associated with Hispanic acquisitions. An effort will be made to outline the workings of the complex mechanisms connected with the Foundation's duties in fostering the development of the Library's Hispanic riches.

HANDBOOK OF LATIN AMERICAN STUDIES

The *Handbook of Latin American Studies*, the manuscript of which is prepared by the Hispanic Foundation, is a 300-page volume that serves as "a detailed though selective annual report on the Library's Latin American acquisitions." It annually concentrates in one tangible package the end-result of many farflung activities which involve numerous technical operations within the Library itself and the constant cooperation of many devoted persons abroad. Months of work may culminate in just a single entry in the *Handbook*.

² Francisco Aguilera, "Hispanica," *ibid.*, IX (1951-52), 23-32.

Because it is a key piece, not only in several other Hispanic Foundation operations, but specifically in acquisitions matters, the main features of the *Handbook of Latin American Studies* are worth reviewing.

The bulk of new Latin American materials entering the Library passes under the eyes of the Hispanic Foundation's staff before proceeding through the numerous technical processes which place them finally in the permanent custody of special divisions or the general subject collections. Paradoxically enough, although it recommends the acquisition of thousands of Hispanic items yearly, the Hispanic Foundation itself has no collections of its own. It merely views the steady flow of materials through its offices as the streams of acquisitions converge there and then pass into the numerous and ramified areas of their permanent deposit, outside its custody.

The main bibliographical source for the *Handbook* is weekly physical screening by the staff of truckloads of printed materials. Conversely, a helpful aid to the growth of the collections are the suggestions and recommendations for acquisition from the professional editorial staff of the *Handbook*, augmented by the corps of more than 40 subject specialists who act as unpaid contributing editors to the *Handbook* in its 18 fields and their subdivisions, from anthropology to sociology. Many of these voluntary collaborators annually visit the Hispanic Foundation as special consultants for a short period to review current acquisitions in their specialties and suggest improvements of the collections in their areas of professional competence. The working files of the several *Handbooks* in progress form a valuable reference source on current bibliography, and the printed volumes, now numbering 15, are considered unique and standard reference tools in the Latin American field. This 3-sided reciprocal strengthening of the *Handbook*, the Hispanic collections, and the Library's refer-

ence resources is a continuing and dynamic factor of mutual advantage to each of its elements.

The background and history of the *Handbook of Latin American Studies* during its first 15 years, 1936-51, have been conveniently summarized in an article by its Assistant Editor.³ That sketch took the story through *Handbook* No. 12, published in 1949, which covered materials for 1946. Subsequently, Nos. 13, 14, and 15 have appeared, covering Latin American items with imprint dates respectively of 1947, 1948, and 1949; and No. 16 (for 1950) has just been published. During its relatively long span, under various sponsors (the Library did not assume full responsibility for preparation of the manuscript until 1946), the *Handbook* has reached a total of 6,657 printed pages containing 60,345 numbered entries, with another 3,500 appearing in No. 16. These are exclusive of numerous special retrospective bibliographies, often 200 items or more, that were a constant feature in its early volumes.

The *Handbook* is selective and excludes materials dealing with the Iberian peninsula. Works emanating from Spain or Portugal that deal with Latin American topics are included when appropriate, as are similar works from Western Europe, Scandinavia, the Slavic areas, and elsewhere. No accurate estimates have been made for the number of items that must be scanned by the *Handbook* staff to produce one item fitting the criteria of the *Handbook*, but it is usually from 5 to 10 times the number finally selected.

The *Handbook* is designed as a permanent reference work, so that emphasis in selection is placed on published material of

³ Charmion Shelby, "The Handbook of Latin American Studies: Its First Fifteen Years," in *Revista Interamericana de Bibliografía*, I (1951), 89-94. Reprints of this article are available from the Hispanic Foundation.

relatively enduring value, on bibliographical aids, and on fugitive pieces which possibly only the Library of Congress' unique apparatus of acquisitions can add to the Hispanic research resources of the United States. Thus each volume aims to record the year's important publications in the humanities and social sciences by giving full bibliographical data, which are provided by the Hispanic Foundation's staff, and evaluations furnished by a corps of specialists, the voluntary contributing editors. Publication and distribution of the volume are handled by an outside publisher, currently the University of Florida Press, awarded a contract by competitive bidding. Thus noteworthy annual accretions to the Library's Hispanica are given permanent utility in published form through the medium of the *Handbook*.

THE HISPANIC EXCHANGE NETWORK

The main sources from which the Hispanic collections develop are by international exchange, purchase, gift, and copyright deposit. Except as they materially aid the complex exchange mechanisms, transfers of materials from other agencies play a very minor role. Of the approximately 100,000 pieces of Hispanic material that annually are acquired, about three-quarters derive from exchange operations.⁴

Exchange relationships have a long history and are constantly undergoing review.

⁴ Within the jurisdiction of the Hispanic Exchange Section of the Exchange and Gift Division are the following countries and subdivisions: Andorra; Argentina; Bolivia; Brazil; Chile; Colombia; Costa Rica; Cuba; the Dominican Republic; Ecuador; El Salvador; Guatemala; Haiti; Honduras; Mexico; Nicaragua; Panama; Paraguay; Peru; Portugal and Portuguese possessions; Spain and Spanish possessions; Uruguay; and Venezuela. Transactions with Puerto Rico and the British West Indies are handled by the North American and British Commonwealth Section of the same division, while the Philippines fall within its Orientalia Section.

Important facts about them can be summarized, though details of particular arrangements may be quite varied.

The Library ordinarily extends offers of exchange relationships to institutions only—private, semiofficial, and official. As the term implies, exchange means that the partner will furnish the Library of Congress with publications it needs in return for items which the Library is in a position to furnish. Normally, because of the great number of small transactions, exchanges are accounted for on a piece-for-piece basis rather than on a monetary credit-and-debit system with its attendant bookkeeping problems. When certain special circumstances call for a value-for-value interchange, the latter is termed "priced exchange," as distinguished from "regular exchange" (piece-for-piece). A few such unusual relationships have been in effect with institutions in the Hispanic areas, but no new ones are at present being undertaken and older ones are dying out as funds to support them have receded.

Nominally the United States has executive agreements for exchange of official publications with all the Latin American countries except Uruguay and Venezuela. Many countries have no centralized agency to transmit official publications; and as only a very few of the formal agreements produce the desired semiautomatic results, the Library of Congress has found it necessary and advisable to establish informal exchange agreements with individual government agencies abroad, and to extend this network to include principal cultural centers and institutions, especially national universities and learned societies. There are now approximately 1,700 such arrangements with official and private institutions in the Hispanic areas; during 1953 about 200 new agreements were established.

The basis of exchange relationships and agreements is, of course, reciprocity. The Library of Congress sends its own publica-

tions, those issued by other United States Government agencies, and books and periodicals from its large surplus duplicate exchange collection; in return it receives the various publications issued by its exchange partners. As a helpful copartner, the Smithsonian Institution takes and ships 26 sets of United States official publications to Hispanic institutions on behalf of the Library of Congress. The Hispanic Exchange Section of the Exchange and Gift Division estimates that during fiscal year 1953 the Library sent out 3,913 books, 1,564 issues of periodicals, 1,951 miscellaneous pieces, and 91,087 Library of Congress printed cards. Receipts from its many exchange partners average about 6,500 pieces a month.

In addition to the great number of its own publications mailed to exchange partners, the Library sent volumes which it purchased for the purpose from publishers. A number of books prepared in the Library or dealing with Library matters are published by commercial firms at their own financial risk, as in the case of the *Handbook of Latin American Studies*, mentioned above. The Library must purchase copies if they are needed to requite exchange obligations. In past years the Department of State often furnished funds from its cultural programs to aid such operations, but in recent months the Library of Congress itself has had to use its own limited resources. The lists are therefore being reviewed and shortened. From 80 to 100 subscriptions to the *Hispanic American Historical Review* were purchased by the Library last year and sent on exchange to various Hispanic institutions, as were 300 copies of the *Handbook of Latin American Studies* and nearly 250 copies of the *Proceedings of the International Colloquium on Luso-Brazilian Studies*. To Hispanic institutions on the exchange list have regularly gone some 192 subscriptions to the *United States Quarterly Book Review*,

which is prepared in the Library but published by Rutgers University Press.

A number of exchange partners inquire whether they can receive the various published catalogs of cards representing Library of Congress holdings. Because of the high costs involved in publishing such catalogs and because some of them are issued by outside firms, the Library can furnish them only in unusual cases and almost exclusively when highly desirable material of an equivalent monetary value can be acquired in return. The Card Division of the Library of Congress is happy to furnish information to prospective purchasers of the several publications, some of which it issues, others of which are published by commercial publishers.⁵ A number of institutions in the Hispanic areas receive depository sets of the Library of Congress book catalogs, which are thus available for consultation.⁶

⁵ Principal catalogs in book form of Library of Congress printed cards include *A Catalog of Books Represented by Library of Congress Printed Cards* and its *Supplement*; *Cumulative Catalog of Library of Congress Printed Cards, 1948*; *The Library of Congress Author Catalog*; a quinquennial cumulation of *The Library of Congress Author Catalog, 1948-52*, now being published; and the *Library of Congress Catalog—Books: Authors*. Inquiries about them should be directed to the Card Division, Library of Congress, Washington 25, D. C.

⁶ Depository sets of Library of Congress book catalogs are found in the following institutions: ARGENTINA, Biblioteca Central, Facultad de Filosofía y Letras, Universidad de Buenos Aires; BRAZIL, Biblioteca Nacional, Rio de Janeiro, and Biblioteca Publica Municipal, São Paulo; CHILE, Biblioteca Nacional, Santiago, and Biblioteca Central, Universidad de Chile, Santiago; DOMINICAN REPUBLIC, Biblioteca, Universidad de Santo Domingo, Ciudad Trujillo; MEXICO, Depto. Técnico de Bibliotecas, Universidad Nacional Autónoma de México, México, D. F.; PERU, Biblioteca Nacional, Lima; SPAIN, Biblioteca Central, Barcelona; URUGUAY, Biblioteca Nacional, Montevideo; VENEZUELA, Biblioteca Nacional, Caracas. Sets provided on exchange are found also in:

Some of the pieces added to the collections through exchanges during the past year have markedly enriched the Library's holdings. For example, from Brazil came *O Rebelde*, the seventh annual de luxe edition of a classic published by the Cem Bibliófilos do Brasil in Rio de Janeiro, a complete collection of whose exquisitely made volumes is now in the Library.⁷ From Haiti came tape recordings of 7 outstanding contemporary poets reading their own poetry, and from Venezuela a microfilm of 400 early maps. Perhaps the most dramatic exchange was one with Spain. The Library received a rare first edition of José de Veitia Linaje's *Norte de la contratación de las Indias Occidentales* (Seville, 1672) for the return of an autograph letter identified by scholars as having been written by Christopher Columbus. The letter, which had evidently been purloined from the Real Academia de la Historia in Madrid, was acquired by the Library in 1945 and held in safekeeping until investigation of the suspect ownership was completed.

Without its hundreds of exchange partners in Hispanic areas of the Western Hemisphere, Europe, Asia, and Africa, the Library of Congress would be seriously handicapped in building its collections. Their cooperative efforts provide more than 75,000 pieces annually to be added to continuing sets of serials and as new titles, as well as duplicates by which this mutually beneficial barter can go on. The magnitude of the exchange operations is matched

by the almost uniform spirit of cooperation displayed by these farflung institutions.

PURCHASE MACHINERY

Systematic procurement of Hispanic materials depends in part on purchase of suitable items from commercial bookdealers and foreign publishers. The efforts of the Hispanic Foundation are constantly directed toward obtaining significant current material, as well as toward filling in gaps in the retrospective or noncurrent portions of the collections. In general, "current" means published during the present and past fiscal year; items before that time are arbitrarily tagged "noncurrent."

This distinction has increasing meaning as the Library's purchase policies have had to be reviewed, amended, and revised in the face of altering circumstances. Decreasing funds for purchase of materials, whose costs have been steadily rising, have been responsible for changes. Urgent needs for materials from easily identifiable political "tension areas" have also impinged on some of the traditional acquisitions practices. One of the dominant features of the Library's recent purchasing policies, forced on it by economic necessity, has been a sharp reduction, almost to the point of exclusion, in purchases of retrospective or "noncurrent" items.

These simple but obdurate economic facts explain why the Library must reluctantly but firmly decline to buy many highly desirable Hispanic items offered for sale throughout the world. With some notable exceptions outlined below, the Hispanic Foundation is restricted to recommending purchases only of current Hispanic materials to be paid for from general Library funds. The Law Library, one of the greatest repositories of Hispanic legal and political literature in the world, recommends purchases for its own collections from its specially earmarked funds.

BRAZIL, Biblioteca Central, Universidade de São Paulo; EL SALVADOR, Biblioteca Nacional, San Salvador; PERU, Biblioteca Central, Universidad Mayor de San Marcos, Lima; PORTUGAL, Centro de Documentação Científica, Instituto para a Alta Cultura, Lisbon.

⁷ James B. Child's article, "The Bibliophilic Societies of South America," in *Revista Interamericana de Bibliografía*, II (1952), 43-47, describes many similarly notable items in the Library, with notes on their sponsors.

Fortunately, through the foresight and generosity of Mr. Archer M. Huntington, the Hispanic Foundation enjoys the enviable position of having a special source upon which to draw for purchases. In 1927 Mr. Huntington established a trust fund at the disposal of the Library of Congress, the annual income from which is "forever applicable for the purchase of books for its collection, the books to become the property of the Library of Congress." Mr. Huntington stipulated that the materials must "relate to Spanish, Portuguese, and South American arts, crafts, literature, and history only" and that they "shall have been published not more than 10 years previously." No volumes with an imprint date earlier than 1917 have been acquired by purchase from the income of the fund.

Its existence makes possible the annual harvesting of nearly all the major items from the Hispanic areas in the subject ranges specified. It also permits the Hispanic Foundation occasionally to reach further into past production than would be possible using sums appropriated annually for book purchases. The latter appropriations, of course, must be tapped for the several subjects that fall outside the scope of the Huntington Fund's terms, notably for serials and continuations of Hispanic periodicals.

A second important feature of the Hispanic purchase mechanisms is the widespread use of "blanket orders" in the Hispanic areas. These are purchase orders or contracts made with dealers, who undertake to supply one or more copies of published materials produced commercially in their country without a specific request or itemized order from the Library. A great deal of bookkeeping is thus eliminated, delivery of material is speeded (quite impor-

tant for *Handbook of Latin American Studies* purposes), publications appearing in small editions are represented, and a relatively constant stream of publications comes in without further authorization. There are several disadvantages in the blanket order system, but for Hispanic areas where national bibliographical and book distribution apparatus is still quite underdeveloped, these drawbacks are of less consequence than the benefits that result.

The blanket order system is not only applied to Hispanic areas but with variations is used by the Library for other world regions. Limited experience has shown that it is much less automatic than its name and this brief description of its functioning would imply. It seems to gather satisfactory receipts from the major countries, notably Spain, Portugal, Argentina, Brazil, Chile, Mexico, and Peru, as well as from those where the dealer has already had long experience in dealing with the Library of Congress, as in Cuba. From the Caribbean in general, Central America, and the northern Andean countries, as well as from some of the smaller nations of the La Plata region, the intake in 1952-53 was below expectations. (*See Table.*)

The Law Library has sponsored a similar and parallel array of blanket orders in Hispanic areas for its own specialized needs. Its purchases supplement the items for general use destined for the other Hispanic collections, since the Law Library's interests cover a wide range of political and administrative matters as well as legal affairs. Its experiences in procurement through blanket orders are much the same as those of the Hispanic Foundation and other recommending divisions for general collections in the Library proper.

PIECES PURCHASED AND RECEIVED FROM HISPANIC AREAS, FISCAL YEAR 1953

	GENERAL			LAW			TOTAL
	Books, Pam- phlets	Serials Period- icals	Total*	Books, Pam- phlets	Serials Period- icals	Total	
Argentina	571	1, 732	2, 310	196	452	648	2, 958
Bolivia	20		20	143	9	152	172
Brazil	178	478	661	373	245	618	1, 279
Chile	122	63	185	512	418	930	1, 115
Colombia	1	314	327	166	16	182	509
Costa Rica	24	12	36	25	590	615	651
Cuba	84	506	590	64	1, 607	1, 671	2, 261
Dominican Republic	1		1				1
Ecuador	37	366	403	4		4	407
Guatemala	4	425	429	29	346	375	804
Haiti	22	1, 100	1, 122	11	60	71	1, 193
Honduras	3	17	20	11	1	12	32
Mexico	438	431	1, 172	147	3, 167	3, 314	4, 486
Nicaragua		730	730	166	323	489	1, 219
Panama		1	1	4		4	5
Paraguay	11	1	13	8	6	14	27
Peru	818	2, 766	3, 592	133	353	486	4, 078
Salvador				11	1	12	12
Uruguay	64	10	74	42	14	56	130
Venezuela	115	61	176	57	33	90	266
Republics	2, 513	9, 013	11, 862	2, 102	7, 641	9, 743	21, 605
Falkland Islands		1	1				1
Barbados		1	1				1
French West Indies	3		3				3
Jamaica	35	12	47		365	365	412
Netherlands West Indies		313	313				313
Puerto Rico		2	2	25		25	27
Trinidad		1	1				1
Dependencies	38	330	368	25	365	390	758
Western Hemisphere	2, 551	9, 343	12, 230	2, 127	8, 006	10, 133	22, 363
Spain	1, 986	3, 826	6, 094	589	109	698	6, 792
Canary Islands	44		44		464	464	508
Portugal	674	2, 472	3, 183	135	59	194	3, 377
Iberian Peninsula	2, 704	6, 298	9, 321	724	632	1, 356	10, 677
Angola	8		8				8
Philippines	70	1, 335	1, 426	124	37	161	1, 487
Related Areas	78	1, 335	1, 434	124	37	161	1, 495
Eastern Hemisphere	2, 782	7, 633	10, 755	848	669	1, 517	12, 172
TOTALS, Eastern and Western Hemisphere	5, 333	16, 976	22, 884	2, 975	8, 675	11, 650	34, 534

*Includes microfilms, microcards, photostats, music scores, prints, and maps not enumerated here.

It is not easy to obtain a clear view of precisely how many items of Hispanic interest enter the permanent collections through purchase. The available statistics

were primarily collected for fiscal purposes and directly reflect only items delivered, billed, and paid during the fiscal year. Virtually impossible to isolate are Hispanic

TOTAL

2, 958
172
1, 279
1, 115
509
651
2, 261
1
407
804
1, 193
32
4, 486
1, 219
5
27
4, 078
12
130
266
21, 605
1
1
3
412
313
27
1
758
22, 363
6, 792
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3, 377
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1, 487
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12, 172
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items coming from non-Hispanic areas, such as monographs or special studies emanating in Sweden or Germany; the only figure that can be derived is the sum of pieces bought in Hispanic countries or dependencies. The figures given in the accompanying table show that if nonlegal and legal pieces from such places are combined the gross sum comes to 34,534 Hispanic items purchased from general, law, and gift funds during fiscal year 1953.

But this gross figure, however, is rather meaningless without a further explanation. In the first place, specialized law materials account for a little over a third (35.6 percent) of them. Secondly, the great bulk of pieces received represent continuations of periodical and serial titles initiated much earlier; in this category fall about three-quarters (74.3 percent) of the intake for the general collections, for law, and for the combined total of the two. Books and pamphlets form the remaining quarter of legal materials purchased. The same is true for the general collections, although for the latter are included a scattering of other forms—microfilm reels, microcards, photostats, music scores, maps, prints, and the like.

In concluding a brief sketch of what the Hispanic Foundation has been purchasing for the collections, it is perhaps worth noting what it does not attempt to add to them, in accordance with the Library's general acquisitions policies. Specifically excluded from blanket order coverage are law publications (covered by separate and supplementary blanket orders), specialized medical publications, technical agricultural publications, juvenile books, manuscripts, reprints, extracts, and translations. Expensive items (usually those costing more than \$50) require prior approval by the Library. Society publications and official government publications are barred from blanket orders because they can be obtained through exchange. Items which are

deposited under copyright arrangements also are precluded from blanket orders or special purchase unless additional copies would be of great value to the Library. It should also be stated that even though the Library has designated one general blanket order dealer in each Hispanic country, it does not by this token confer on him a monopoly. It will and does purchase from his competitors and colleagues.

AUXILIARY MEANS OF ACQUISITION

Distinct from exchanged and purchased pieces are those that enter the Library by gift, by copyright deposit, and by transfer from other Government agencies. In the case of the Hispanic collections the latter is a negligible element, except insofar as it provides additional material for exchange purposes.

A great number of individuals throughout the world take a continuing interest in the Hispanic collections of the Library and add to them by welcome gifts. In recognition of their generosity, the Hispanic Foundation has prepared a special acknowledgment (in the various languages), suitable for framing, which is sent to each donor as a token of the gratitude the Foundation sincerely feels for such voluntary efforts to aid it. During 1952-53 the Exchange and Gift Division transmitted 246 such signed acknowledgments, representing some 500 separate pieces presented by generous people all over the globe.

Notable accessions by gift included materials in manuscript and printed forms, as well as tape-recordings. Señor Juan Ramón Jiménez, the great Spanish poet who now resides in Puerto Rico, added to his outstanding donations by presenting portions of his personal correspondence with distinguished contemporaries over a 50-year span. In the fall of 1949 Señor Jiménez honored the Library by giving a superlative collection of manuscripts written by one of the immortal Hispanic poets,

Rubén Darío (1867–1916), which included 23 poems, 24 letters, and 8 cards written by Darío to Jiménez; another gift from Sr. Jiménez included about twoscore unpublished letters written to him by others.

Among a great number of other gifts, three may be singled out for special mention. In January 1953 Dr. Carlos P. Romulo, Ambassador from the Philippines to the United States, presented to the Library in the name of his government the first translation of the Bible into Tagalog, the Filipino national language; this version of the New Testament, published in Manila during 1952, was a specially prepared contribution to the worldwide observance of the five hundredth anniversary of the publication of the Gutenberg Bible, the only perfect copy of which on vellum in the Western Hemisphere is also in the Library. As a token of friendship and esteem, the Duke of Alba, Director of the Real Academia de la Historia in Madrid, transmitted through diplomatic channels a gift comprising a 3-volume work of great significance—published letters of Don Fernando Álvarez de Toledo, third Duke of Alba (Madrid, 1952). From Colombia Dr. Carlos López Narváez and Enrique Uribe White presented a special copy of the only known recordings of Guillermo Valencia (1873–1943), Colombia's outstanding poet, reading his own works.

It can readily be seen that although the gifts to the Hispanic collections bulk small statistically in relation to other modes of acquisition they rank high qualitatively and in the affection of the Foundation; each gift is a symbol of the friendship it maintains in intellectual circles everywhere. Equally important, gifts and bequests now form perhaps the most important route through which the Library can hope to obtain rarities and older works of continuing research value in the Hispanic fields.

Turning to parallel additions to the collections through copyright deposit, we can

say that this channel semiautomatically provides an important stream of materials on Hispanic themes and subjects, especially from English-language areas like the United States and Great Britain. Unfortunately no very exact statistics are available by which such volumes and titles pertaining to the specialized interests of the Hispanic Foundation can be isolated and analyzed from the mass of 203,705 registrations reported for 1952–53. It appears that nearly all the main publishing sources—including university presses and recognized publishers in the United States and abroad—routinely add to the Library's holdings by depositing their publications for copyright. Little more can be said on this important but unexplored topic.

With the exception of maps, receipts of which are reported separately, transfers of Hispanic materials from other agencies to the Library of Congress' permanent collections are small. In this respect, however, it should be noted that other Government agencies operating abroad, especially the Department of State, provide constantly helpful information and services in procuring needed materials, especially in places where no very well-developed book trade exists. Especially helpful in this respect have been the cultural attachés stationed in Hispanic areas.

MICROREPRODUCTION OF HISPANICA

In past years the Library of Congress has cooperated in a number of projects for the reproduction of Hispanic research materials on microfilm. Two of these are still relatively active, but in general most of the projects have already terminated or are now terminating. The Hispanic Foundation does not at this moment envisage initiating or recommending any comparable large-scale cooperative projects.

The two vital projects involve Mexico and Chile. In 1951 the Centro de Documentación at the Museo Nacional de Historia in Mexico entered into an arrange-

ment with the Library of Congress whereby the Centro films Mexican state and municipal archives on film furnished for the purpose by the Library; the latter processes the film, retains the negative, and furnishes the Centro with a service positive copy for its use. By July 1953 some 253 of the 400 reels of raw film originally furnished the Centro had been used.

A somewhat similar arrangement was made at the same time with the University of Chile, which undertook to copy two important Chilean newspapers through 1937, *El Mercurio* and *El Ferrocarril*, on film provided by the Library of Congress, which again retains the negative and furnishes a positive to the University. It was reported in July 1953 that "The Chilean newspaper microfilming project has been beset with delays and technical difficulties since the Library shipped 400 reels of raw film to Santiago during 1951 and 1952." Only five reels have thus far been received for processing by the Library's Photoduplication Service.

A number of microfilming activities in Mexico and in Spain have been terminated or are inactive. Before it was closed in June 1951, a branch of the Library of Congress Photoduplication Service installed in the Biblioteca Benjamín Franklin, in Mexico City, had copied a long series of official Mexican State gazettes (723 reels) and had made a negative (192 reels) of the diplomatic correspondence between the Mexican Ministry of Foreign Affairs and the Mexican Legation in Washington, 1853-98. In April 1953 a supplement to the *Microfilm Clearing House Bulletin* provided potential purchasers with a brief listing of the Mexican legal gazettes, by listing their variant titles, the missing issues, and years for which material was filmed.

Microfilm projects begun on the Iberian Peninsula have dwindled to a trickle. In 1950 a Spanish scholar was engaged in Seville to list the numerous *residencias* from

colonial America, with a view to their possible reproduction on microfilm, but to date the completed listing has not reached the Library's hands. The Hispanic Foundation has no immediate plans to promote their filming. A microfilm exchange with the Hemeroteca Municipal of Madrid will probably be terminated in the very near future; these arrangements provided for an exposure-for-exposure priced exchange, which during an experimental period has fallen short of desired results.

Currently one of the spheres in which Hispanic microfilming seems necessary and advisable concerns newspapers. The problems surrounding the microfilming of Latin American newspapers, retrospective and current, transcend the limits of Library of Congress walls. They are encountered generally by major libraries with Hispanic interests. It is agreed that the huge costs of binding and storing newspapers makes their microfilming a desideratum. With the expectation of later developing a program of cooperative effort among United States libraries in this chaotic field, the Library of Congress and the Columbus Memorial Library at the Pan American Union joined forces and pooled information for an inventory of the Latin American newspapers in major libraries in the United States.⁸ A brief survey of present programs for microfilming Latin American newspapers appears in its "Introduction," pointing up the fact that there is no one agreed body of doctrine on the matter. The Hispanic Foundation proposes to cooperate with other institutions in formulating a regional or national plan before it sponsors further Library commitments.

In general it can be said that a period of reassessment and retrenchment has char-

⁸ Arthur E. Gropp, compiler, *Union List of Latin American Newspapers in the United States*, Department of Cultural Affairs, Pan American Union, *Bibliographic Series* 39 (Washington, 1953).

were systematically and comprehensively brought together by Chaplain Hoes, who sold his unique collection to the Library in 1912. So far as can be ascertained, the only printed reference to the collection is a brief note in the annual report of the Librarian for 1912.¹¹

Mr. Herbert Putnam's characterization of the collection, written 41 years ago, is still accurate. He called it "the most nearly complete collection of books and pamphlets relating to the subject [Spanish American War] now anywhere existing. It covers not only the military operations, diplomatic negotiations, and administrative activities of the governments involved, but also the native customs, institutions and political movements. As a matter of course the collection is rich in official publications, but it includes a large proportion of unofficial publications of positive historical value as source material, especially insular imprints of great rarity." The Hispanic Foundation has been authorized to undertake a preliminary listing of this collection, so long lost from Library view.

A QUANTITATIVE VIEW OF HISPANIC ACQUISITIONS

No precise figures have emerged from these discussions of exchange, purchase, gift, and copyright receipts of Hispanica, but sufficient data are present to draw a rough profile in quantitative terms. The two major acquisitions channels—exchange and purchase—account for the bulk of annual additions to the collections: from the one come about 78,000 pieces while from the other derive some 34,000, totalling 112,000. Gifts amount to 500 a year. Though the exact number of copyright deposits is unknown in detail, it is doubtful if these amount to fewer than

¹¹ *Annual Report of the Librarian of Congress . . . for the Fiscal Year Ending June 30, 1912* (Washington, 1912), p. 27.

3,000 annually. In summary, it seems safe to say that between 100,000 and 125,000 pieces of Hispanica annually enter the Library, the great majority of which are ultimately added to the permanent collections. This figure includes some duplicates and all the individual issues of a great number of serials and periodicals.

Even after discounts have been made for inevitable statistical errors and faulty categorizations, the paramount fact remains that the Library of Congress contains one of the world's largest collections of Hispanica. It is perhaps illuminating to compare even these rough figures against comparable ones reported by other institutions engaged in similar if not parallel operations.

In Great Britain the Hispanic and the Luso-Brazilian Councils are semiofficial agencies offering many of the services that the Hispanic Foundation renders for the United States. The most recent report of the Councils, covering 1951-52, noted that their specialized library contained 13,231 items; during the year it purchased 433 new titles and received 922 by gift or exchange, totalling 1,335 in all. The Pan American Union, which restricts its systematic acquisitions to the New World, during 1952-53 reported about 7,386 non-duplicated new acquisitions, 917 of which were purchased books and pamphlets (including United States imprints), with some 6,469 received on exchange or by gift; in addition, about 17,200 continuation pieces (exclusive of newspapers), representing about 2,900 titles, were added to its holdings—a gross intake of approximately 25,000 pieces.

One loophole can be observed in the Library's accounting for a large increment of highly valuable Hispanic material. As in the case of copyright deposits, there is now no way to identify Hispanic items received on exchange or purchase from non-Hispanic areas, including the United

States. Blanket orders in Europe (apart from Spain and Portugal) bring in an unknown number of new titles, as do exchange relationships with Hispanic-minded research centers in England, Sweden, France, Italy, and Japan, to cite known cases.

The problems immediately ahead are to create or improve exchange relations in countries where for one reason or another they have been inadequately developed or have decayed, to prune and cull blanket and routine purchases a little more systematically, especially in the range of serials, and to maintain and extend the Hispanic Foundation's many personal contacts at home and abroad in an effort to preserve and enlarge its circle of generous friends, many of whom constantly call on its services. On a longer-term basis, the Hispanic Foundation proposes to make fairly extended studies of the present Hispanic col-

lections on a country-by-country approach with a view to redressing certain imbalances, especially in the realms of social sciences and economics, which seem to exist. Scheduled also is an examination of how in the Hispanic fields the Library of Congress and the Farmington Plan can mesh their objectives. The latter currently applies to only a portion of Latin America, and its relations to the Library of Congress Hispanic acquisitions programs are not fully clear.

Meantime the extant mechanisms, which are working tolerably well, provide a steady flow of desirable items. This longstanding and regular accumulation, year after year, decade after decade, has indeed made the Hispanic resources of the Library of Congress outstandingly varied and extensive.

HOWARD F. CLINE

Director, Hispanic Foundation

SOME RECENT PUBLICATIONS OF THE LIBRARY OF CONGRESS

Catalogue of the Library of Thomas Jefferson. Vol. I. 562 p. Vol. II. 433 p. Vol III. 481 p. Compiled by E. Millicent Sowerby. For sale by the Superintendent of Documents, Government Printing Office, Washington 25, D. C. Price \$5.00, \$3.75, and \$4.75, respectively. This bibliography reconstructs the library of more than 6,000 books, pamphlets, newspapers, and manuscripts that Jefferson assembled over a period of 40 years and sold to the Nation in 1815. It is extensively annotated with extracts from Jefferson's papers showing the connection between the man and his books. Two more volumes will complete the *Catalogue*.

Digest of Public General Bills with Index. 83d Cong., 1st Sess., no. 7. Final issue 1953. For sale by the Superintendent of Documents, Government Printing Office, Washington 25, D. C.

Library of Congress Catalog—Music and Phonorecords. January–June 1953. 75 p. For sale by the Card Division, Library of Congress, Washington 25, D. C. The first semi-annual issue of this part of the *Catalog*. It contains reproductions of catalog cards for music scores and phonorecords printed during the first 6 months of 1953, and name and subject indexes.

Library of Congress Subject Catalog, 1952. 3 vols. 3,141 p. For sale by the Card Division, Library of Congress, Washington 25, D. C. The third annual cumulation of the *Subject Catalog*. It comprises a subject arrangement of the approximately 68,000 titles with 1945 or later imprint dates for which the Library printed catalog cards during 1952. Contains about 100,000 reproductions of the printed cards themselves.

Louisiana Purchase Sesquicentennial, 1803–1953. An Exhibition in the Library of Congress, Washington, D. C., September 11, 1953 to December 31, 1953. 47 p. For sale by the Card Division, Library of Congress, Washington 25, D. C. Price 35 cents. Describes the 102 rare books, manuscripts, old maps, plats, and photographs, exhibited by the

Library in commemoration of the 150th anniversary of the Louisiana Purchase.

Newspapers on Microfilm. Second edition. Compiled under the direction of George A. Schwegmann, Jr. 126 p. For sale by the Card Division, Library of Congress, Washington 25, D. C. Price \$2.25. This revised and enlarged edition of the union checklist published by the Association of Research Libraries in 1948 contains all the information on the subject that has come to the attention of the Library's Microfilming Clearing House. The location or owner of the negative microfilm is supplied in each instance, and the holders of positive copies are given wherever possible. Proposed microfilm projects are also indicated.

Quarterly Journal of Current Acquisitions: Index to Volume 9. 15 p. Distributed free to *Quarterly Journal* subscribers; for sale to others for 15 cents a copy from the Superintendent of Documents, Government Printing Office, Washington 25, D. C. This index to Vol. 9 (November 1951–August 1952), compiled by Miss Janice B. Harrington, is the first annual index to be published. The last number in Vol. 10 (August 1953) contained an annual index, and one will appear hereafter in the fourth number of each volume.

The United States and Europe, 1951–1952. Prepared by Helen F. Conover under the direction of Harry J. Krould. 255 p. Processed. For sale by the Card Division, Library of Congress, Washington 25, D. C. Price \$1.75. Contains 800 annotated bibliographic entries for writings in English concerning European countries and problems.

United States Atlases. Vol. 2. Compiled by Mrs. Clara Egli LeGear. 301 p. For sale by the Card Division, Library of Congress, Washington 25, D. C. Price \$2.50. Issued as a supplement to the *Library of Congress Catalog*, this union list includes atlases received by the Library since July 1949 and reported by 184 other American libraries as well as titles and locations obtained from the National Union Catalog and several published lists.